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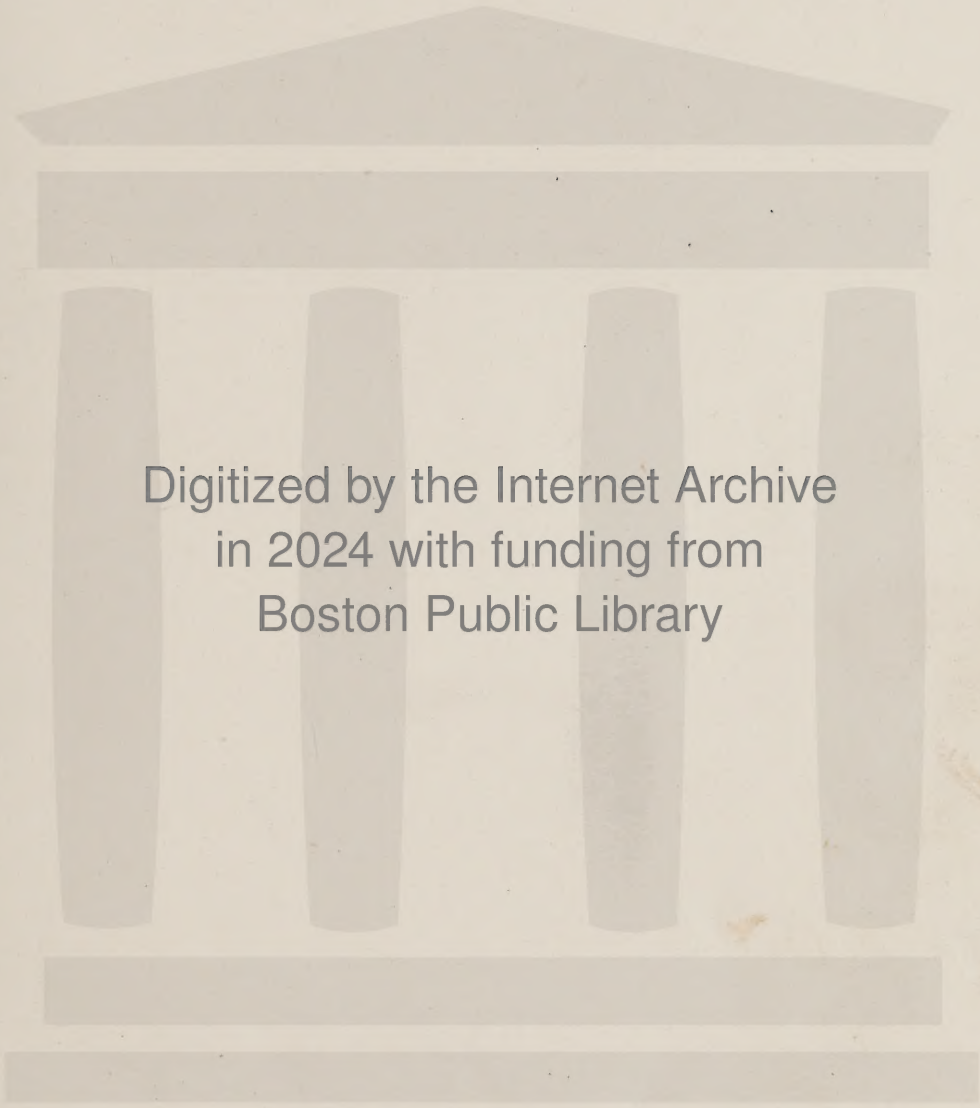
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THE MARIE BURROUGHS ART PORTFOLIO

OF

STAGE CELEBRITIES

A · COLLECTION · OF
PHOTOGRAPHS · OF
THE · LEADERS · OF
DRAMATIC · AND ·
LYRIC · ART

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MISS MARIE BURROUGHS.

INTRODUCTION.

HOWEVER diversified may be the views of different people as to the proper mission of the stage, there can be no question in regard to the popularity of the theatre as an institution. Discussion of plays and players occupies a large share of space in the public prints, and a generous patronage is accorded to those artists who meet popular favor.

Not only is the public interested in the stage as an institution, but also in the personality of those who exhibit genius or ability in the dramatic and operatic professions. Among photographs publicly sold none find a readier market than those of favorite actors and actresses, and some who can afford it indulge in the expensive luxury of a collection of such photographs. The great outlay involved necessarily limits the number of these collectors, but the large sale of photographs of stage favorites indicates a demand for a collection of such portraits which, while thoroughly artistic, shall be sufficiently reasonable in price to be attainable by the general public.

Modern improvements in photographic and engraving processes have made it possible to meet this demand, which this Portfolio is designed to fill. Here will be found the familiar faces of those who are recognized as the most popular representatives of the histrionic art in our own day and age.

In preparing the collection the task of selection has been a most difficult one. It is possible that some few actors of prominence entitled to recognition have been overlooked, and also that others of less merit have been included. The Portfolio is in no sense designed to be regarded as a work of criticism. Tastes differ very widely, and as the Portfolio is intended for general circulation, selections have been made of those who, in vastly varied lines of work, have gained popular favor. Here are represented tragedy, grand opera, comedy, farce, comic opera, melodrama and burlesque, and while positive inerrancy is not claimed, it is believed the list of names bears evidence of as careful selection as is possible in so large a number. It includes, besides those actors and actresses who are "native here and to the manner born," those of other lands who have found in the generous reception accorded them on these hospitable shores the recognition by the American public of the fact that art knows no nationality.

The short sketches that appear with the various portraits, although compiled from the most authentic and reliable data procurable, are merely intended as identifying paragraphs, the aims of the Portfolio being artistic rather than biographical, and the space available for this purpose precluding any extended mention.

For the greater part the photographs are of those still living, but to insure greater completeness a few of the most famous of those artists who have gone have been included, in order that the older patrons of the drama may have pleasant memories revived, and younger ones may be reminded of the men and women whose genius has in the past contributed to the advancement of the standards of dramatic and lyric art. To minister to the pleasure and edification of all those who take an interest in the stage and its people is the aim of "THE MARIE BURROUGHS ART PORTFOLIO OF STAGE CELEBRITIES."

MARIE BURROUGHS.

It was while still a school-girl in her native city of San Francisco, Cal., and before she had seen a play performed, that Miss Lillie Arrington determined to become an actress. Later, when Lawrence Barrett was in San Francisco, she procured an introduction to him and told him of her ambition. He discouraged her aspirations, but heard her recite the "curse scene" from "Leah, the Forsaken." He made no comment then, but two weeks later called at her home and handed her a telegram from Dr. M. H. Mallory offering her an engagement at the Madison Square Theatre, New York. In a few weeks she made her debut under the stage name of Marie Burroughs as Gladys in "The Rajah," which she followed with the important part of Irma in "Alpine Roses." Dr. Mallory placed her under the instruction of Mr. Louis F. Massen, who had played Ralph in "The Rajah" and whom she afterward married. Miss Burroughs worked hard and in a few years became leading lady of the company. She played Queen Guinevere in "Elaine" when it was produced in April, 1887, and when A. M. Palmer became manager her engagement was renewed and she appeared as Letty in "Saints and Sinners" and other leading parts in the Madison Square repertory. When E. S. Willard, the famous English actor, came to this country, she was chosen to support him as leading lady and since then as Mary Blenkarn in "The Middleman," Vashti in "Judah," Edith in "Wealth," Kate Norbury in "John Needham's Double" and other leading parts, she has been well known to American playgoers. Of these parts Vashti Dethic in "Judah" is the one in which Miss Burroughs has been most highly commended by the critics of the press. In the ater plays produced by Willard's company are included "A Fool's Paradise" in which Miss Burroughs sustains the part of Kate Derwent and "The Professor's Love Story" in which she has an ingenue role—that of Lucy White. Still more recently, at Boston and New York, Miss Burroughs has appeared as Ophelia to the Hamlet of Mr. Willard, and her impersonation of the character and interpretation of the lines of this part received high commendation from the press of the two cities. This was not her first incursion into the Shakespearean field, as she had previously been seen at the Academy of Music as Juliet, with Mr. Louis F. Massen as Romeo.

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EDWARD S. WILLARD.

Of the actors entitled to rank as true artists Edward S. Willard is unquestionably one. Appreciation of his genius grows with acquaintance and on his third American tour he has scored even greater triumphs than those which marked his two former visits. His first appearance on the stage was at the Theatre Royal, Weymouth, England, on December 26, 1869, as the Second Officer in the "Lady of Lyons." He kept at work in the provinces, supported Sothern at Glasgow, and filled other engagements until he went to London in 1875, rose rapidly in the profession, became famous in "Jim the Penman" and clinched his reputation by his creation of Cyrus Blenkam in "The Middleman." Since then he has added other successes in "Judah," "Elaine" and other notable plays.

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MARIE TEMPEST.

It was from London that Marie Tempest came when she made herself famous as Kitty Carroll in "The Red Hussar," at Palmer's Theatre, New York. She had previously made a great name for herself as a light opera artiste in London, where she was born. She first studied music in the convent at Brussels, to which she was sent when she was a little girl. She afterward finished her musical studies at the Royal Academy of Music, London. She sang in concert for awhile, but soon went to light opera in the chief role of "Boccaccio," making an instantaneous success, followed by others in "Erminie," "Doris" and "The Red Hussar." Then she came to this country and has since become prima donna in the New York Casino Company.

JESSIE BARTLETT DAVIS.

Jessie Bartlett comes of a family originally from Keene, N. H., but she was born on a farm near Morris, Ill. Her musical education was gained under Frederick Root, in Chicago, where she became contralto in the choir of the Church of the Messiah. She joined the Chicago Church Choir Pinafore Co. in July, 1879, in which she gained reputation as Buttercup, and was married to Will J. Davis, the Chicago manager. She made her Italian opera debut singing Siebel to Mme. Patti's Marguerite in "Faust," but declined Mapleson's offer of an engagement and joined the Carleton Opera Co., then went to the American Opera Co. She afterward studied at Paris and for the past five seasons has been with "The Bostonians." She is without a peer as a contralto singer.

From Photo by Morrison.

MAURICE BARRYMORE.

Mr. Barrymore, whose real name is Herbert Blythe, was born in England, took his degree at Cambridge University and studied for the Indian Civil Service. He gave up the idea of going to India and was called to the bar, but gave up the law for the stage. He played his first engagement in this country at the Fifth Avenue Theatre, New York, and has since gained fame as leading man for Mme. Modjeska, Mrs. Langtry and others, and also in A. M. Palmer's company. He is also a notable playwright, having written 'Nadjesda" for Mme. Modjeska, and the libretto for the comic opera "The Robber of the Rhine." He married, in 1877, Georgie Drew, daughter of Mrs. John Drew, but she died in July, 1893, at Santa Barbara, Cal.

Photo by Sarony.

MRS. GEORGIE DREW BARRYMORE.

Mrs. Barrymore, who, previous to her death at Santa Barbara, Cal., was one of the most popular comediennes on the American stage, was the daughter of John Drew, a famous actor, who died when she was a little girl. Her debut was made at the Arch Street Theatre, Philadelphia, of which her mother, Mrs. John Drew, was manager, and remained a member of her mother's company for several years. She afterward became a member of Augustin Daly's stock company, in which also was Maurice Barrymore, the well-known actor and playwright, whom she married in 1877. Mrs. Barrymore afterward made a great success as the widow in "The Senator" with W. H. Crane, leaving that company in the winter of 1891 to join Charles Frohman's comedians.

From Photo by Morrison.

CHARLES F. COGHLAN.

Mr. Coghlan is a leading actor and dramatist of ability, and was born in London in 1848. His father was a clergyman and he, himself, was trained for the bar, which he abandoned for the stage. He played at several London theatres, and became a leading man in the famous company of the Prince of Wales Theatre. In 1880 he came to the United States and soon earned reputation for his fine ability, and his Captain Absolute in "The Rivals" played to John Gilbert's Sir Anthony Absolute, was recognized as a finished production. He is the author of "Jocelyn" and "Lady Barter," which he wrote for his sister, Rose Coghlan. During the past season he and his sister have carried on a successful tour, starring in Sardou's comedy "Diplomacy."

ROSE COGHLAN.

Miss Coghlan had shown talent in private theatricals before she chose the stage as a profession and procured an engagement at the Theatre Royal, Cheltenham, England, to play soubrette parts. Some time after, the leading lady leaving the company because of a quarrel with the manager, Miss Coghlan took her place. From Cheltenham she went to London, her native city, and then traveled through the provinces in burlesque and comedy. She came to this country in 1872 with Lydia Thompson, but soon after joined E. A. Sothern, then returned to England and supported Barry Sullivan. She was leading lady with Wallack from 1880 to 1889, and since then has been starring, her latest success being in Sardou's "Diplomacy" in conjunction with her brother Charles F. Coghlan.

WILLIAM HUNTER KENDAL.

Mr. Kendal, whose family name is Grimston, was born in London in 1843, and made his first appearance on the stage at the Soho Theatre in 1861. The following year he went to the Theatre Royal, Glasgow, and from thence in 1866 to the Haymarket Theatre, London, where he played Orlando, Manfred, Charles Surface, Captain Absolute, etc. In 1869 he married Miss Madge Robertson, a successful comedy actress, and the two have been since associated on the stage in many successes. Mr. Kendal and Mr. Hare in 1879 became co-managers of the St. James Theatre. Mr. and Mrs. Kendal have become famous in America during recent years, making, during their last visit, a leading feature of their play "The Second Mrs. Tanqueray."

Photo by Sarony.

MRS. KENDAL.

Mrs. Margaret Kendal was born March 15, 1848, at Great Grimsby, England, and is a sister of T. W. Robertson, author of "Caste," "Dreams" and other famous comedies. When quite a child she played children's parts, and her London debut under the name of Miss Madge Robertson was made as Ophelia, at the Haymarket Theatre, July 29, 1865. Successes in the provinces followed, then she returned to London and made a striking success as Blanche Dumont in Marston's "Hero of Romance" at the Haymarket. She then went to the Gaiety Theatre, but after her marriage to William Hunter Kendal in 1869 returned with him to the Haymarket. Since then the Kendals, playing together and creating many notable roles, have become famous on both sides of the ocean for their high abilities.

DENMAN THOMPSON.

No play appeals more strongly to the best American sentiment, is purer in its tone or more worthy of the great popularity it has gained, than "Joshua Whitcomb," or, as it is known in its enlarged and improved form, "The Old Homestead." As a picture of New England life and manners it has never been equaled, and its naturalness and dramatic merit have made it one of the greatest successes of the modern stage. The author and actor to whom its fame is due is Mr. Denman Thompson, born in Pennsylvania but reared in New Hampshire. His early professional life was spent as dancer, Irish character actor, and general utility man, then as low comedian until "Uncle Josh" was created. Since then, almost unvarying success.

Photo by Sarony.

BEATRICE CAMERON.

When Mrs. James Brown Potter was an amateur and rehearsing for "A Midnight Marriage" at Madison Square Theatre, New York, the lady who had been cast for the part of the gypsy girl fell ill, and Miss Beatrice Cameron volunteered to take her place. She did so well that a professional engagement with the Madison Square Theatre company followed. She afterward joined the company of Richard Mansfield, became his wife, and his teaching and help added to her native talent, have made her one of the best actresses of the day. Her favorite characters are Nora, in Ibsen's "Doll's House," Hester Prynne in "The Scarlet Letter" and Portia in "The Merchant of Venice," but she plays leading roles in all the plays of the Mansfield repertoire.

HARRY LACY.

A popular actor who has appeared in many favorite modern plays, creating their principal roles is Harry Lacy, who, after a previous connection with a number of first-class stock companies, began as a star about fifteen years ago. Among his earliest successes was "The Planter's Wife," in which he was supported for some years by Miss Maude Granger. Later he created the title role in "Jack Royal of the 92d" and was then for about three seasons with Joseph Arthur in "The Still Alarm." More recently he has been appearing as an individual star in some of his earlier plays. He is thorough in all his work, and his fine stage presence makes him particularly fitted to delineate characters of heroic mould.

VERNONA JARBEAU.

Born in New York City of French parentage, Miss Jarbeau received vocal instruction under Signor Rivarde and Max Maretzek. She made her debut at the Standard Theatre, New York, as Hebe in "Pinafore," directly after that assuming prima donna parts. She played under several first-class managers in light opera, and also played comedy parts with Mme. Modjeska, before she began starring under the management of Jefferson and Bernstein. She has sung in nearly all the popular light operas, but is especially well known as Vladimir in "Fatinitza," Yum Yum in "Mikado," Tessa in "A Trip to Africa," and in the title roles of "Nanon" and "Starlight." She made rapid advancement in the profession by hard work added to great natural ability.

Photo by Morrison.

FELIX MORRIS.

Felix James Morris was born in England and was a medical student at Guy's. When taking part in amateur theatricals he conceived an ambition to become an actor. He came to the United States, and at Albany, New York, failing to secure employment on the stage he became a drug clerk. Later he became a supernumerary, then a utility man entrusted with small parts, and led a struggling life in the profession until his talent secured recognition. After fourteen years absence he went to England, where he made a great success as the Scotch Professor in "On 'Change." His success since his return to this country has been continuous, his merit as a comedian of the highest ability is universally conceded and he is a general favorite.

MISS MARIE BURROUGHS AS EDITH IN "WEALTH."

(For Biography of Miss Burroughs see Part I.)

FREDERICK DE BELLEVILLE.

An actor of fine presence and perfect art is Mr Frederick de Belleville. He was born in Belgium about 1850, began his stage career in England, and from thence came to this country, making his first notable success as Daniel Rochat in "The Danicheffs" during its original production at New York. Later he became leading support to Clara Morris, then was connected in the same capacity with Rose Coghlan and later for a brief period with Mrs. Langtry. Mr. de Belleville is a marked favorite with the American public, and has won this approval by finished style and conscientious work, in roles of greatly varied requirements. Recently Mr. de Belleville has been playing Count Von Strahl in "The Senator" with William H. Crane.

MODJESKA

The wonderful success made by Madame Helena Modjeska, a Polish tragedienne, playing in a tongue foreign to her, testifies to the brilliancy of her talent. She was born at Cracow, Poland, in 1844, made her debut in 1861 at the small Polish town of Bochnia, and rapidly advanced until she became the leading actress of Poland. Her first appearance in English was made at San Francisco in 1877, in "Adrienne Lecouvreur," and was followed by a successful starring tour through the United States. After filling two London engagements and scoring a triumph there also, she returned to this country and has since stood at the head of her profession, playing leading Shakespearean parts, Adrienne Lecouvreur, Camille, Mary Stuart and other roles. She was married in 1868 to Count Charles Bozenta Chlapowski.

ROBERT L. DOWNING.

To achieve success in the robust tragedy roles that made Edwin Forrest and John McCullough famous, requires great physical and artistic attributes. In both respects Robert L. Downing is admirably equipped. Mr. Downing was born at Washington, D. C., in 1857, entered the profession when twenty years old at Baltimore, Md., and afterward supported Mary Anderson, Edwin Booth, John McCullough, John E. Owens, Joseph Jefferson and other great actors. For the past six years he has been starring under his own management as Virginius, Spartacus, in "The Gladiator," Othello, Marc Antony, Ingomar, Damon and other heroic roles, in which he is a popular favorite, and a worthy successor to the great exemplars who have immortalized themselves in the portrayal of these forceful characters.

Photo by Morrison.

EUGENIE BLAIR.

This accomplished actress, is the daughter of Mrs. Ella Wren (Blair), an actress, and was born at Columbia, S. C. She received training from her mother and under Mrs John Drew at Philadelphia, acted child's parts, and made her first appearance in an adult part while still a school girl with John T. Raymond, and later played Kate in "Risks" at Hooley's Theatre, Chicago. Afterward, when supporting Mrs. D. P. Bowers at St. Louis, she made a success as Alicia in "Lady Audley's Secret." Later she supported James O'Neill, then went as leading lady with Frederick Warde, appearing as Parthenia, Lady Anne, Pauline, etc. Since then she has been leading lady with her husband, Robert L. Downing, and has as Delilah to his Samson recently made a great success.

THOMAS Q. SEABROOKE.

Mr. Seabrooke, whose ability as a comedian has won him fame and fortune, was born at Mount Vernon, N. Y., October 20, 1860. At the age of eleven he went to work in the East Chester National Bank and after nine years there invested his savings to aid Mr. Frank Wills put on a company at a Newark Theatre, which proved a failing venture. Mr Seabrooke made his first appearance on the stage at Westerly, R. I., in September, 1880 as Bertie Cecil in "Cigarette" and played afterward with various companies, principally in juvenile roles. He discovered almost by accident that comedy was his forte and since then has made rapid advance until as the star in "The Isle of Champagne" he has scored one of the best successes of the day.

From Photo by Morrison.

ELVIA CROX.

Miss Elvia Crox, just out of school in her native Philadelphia, met an actor at a reception. The result was mutual admiration, and later, matrimony, for she became Mrs. Thomas Q. Seabrooke. She appeared in amateur theatricals, but it was some time after her marriage before she made her professional appearance in "A Bunch of Keys." After that she was for a season with the late Kate Castleton, then she appeared as Dolly in "The Little Tycoon," in which she made a decided hit. Afterward she played in "A Midnight Bell",and then in "Castles in the Air," in which she was understudy for Miss Marion Manola. She was then with De Wolf Hopper in "Wang" and then assumed the role of Diana in "The Isle of Champagne" with her husband's company. She is a painstaking student, a good singer and deservedly popular.

Photo by Baker.

JOSEPH HAWORTH.

Mr. Haworth has attained an enviable position as an actor and continues to grow in popular favor. He was born in Providence, R. I., but early removed to Cleveland, Ohio, and it was there that be began his stage career in John Ellsler's stock company. Charlotte Crampton, a famous actress who was in the same company, was his tutor, and to her genius he gives the highest praise for his subsequent success. He supported Edwin Booth as Laertes, Cassio, Edward IV., etc., and was afterward with Lawrence Barrett, then went to the Boston Museum, and later joined John McCullough as his leading support in the great tragedies. Since then he has made great successes in "Hoodman Blind," "Paul Kauvar," "Ruy Blas," Mathias in "The Bells," "Robert Emmet" and other great roles.

Photo by Sarony.

MISS VIOLA ALLEN.

Miss Allen was born in the South, but went to Boston when three years old, her parents, both of whom were good actors, having joined the Boston Theatre Company. Miss Allen made her first appearance on the stage at Halifax, Nova Scotia, as a boy in "Dora," but her real debut was made in 1882, in "Esmeralda," at the Madison Square Theatre, New York. She next appeared at the same house in "Alpine Roses," and then supported Mrs. Bowers in "La Charbonniere." Later she was with William E. Sheridan, then became John McCullough's leading lady, and after his death played with Lawrence Barrett, then became leading lady with Salvini, and was afterward with Salvini, Joseph Jefferson and William J. Florence, and later appeared in "Shenandoah" in New York.

LOUIS HARRISON.

This popular actor and playwright was born in Philadelphia in 1860 and made his first professional appearance in 1875 at the Walnut Street Theatre in that city, as the Prince of Wales in "Richard III." He was for a time a member of Mrs. John Drew's company, that excellent school from which have come so many capable actors, and was afterward in John McCullough's company and then played under the management of T. Henry French. Mr. Harrison has made success in the line of legitimate comedy, in such characters as Bob Acres in "The Rivals" and Tony Lumpkin in "She Stoops to Conquer," but is best known as the leading comedian in Lillian Russell's company. He is co-author of "The Isle of Champagne," "Venus" and "Princess Nicotine."

LILLIAN RUSSELL.

The acknowledged queen of comic opera, Lillian Russell, was born in Iowa, December 4, 1861, her real name being Helen Louisa Leonard. She was brought up in Chicago, and educated at the Convent of the Sacred Heart in that city. She became a member of a church choir and then in 1879 procured an engagement from E. E. Rice to play in "Pinafore." Later she was engaged to sing ballads at Tony Pastor's Theatre, New York, and from there went to Colonel McCaull's company, of which she was prima donna until her own company was organized. Her personal beauty and grace, the charm and sympathetic quality of her voice and her marked ability as an actress have made her the most popular of all light opera artistes. She was married, January 21, 1894, to Sig. Perugini, the operatic tenor.

DIGBY BELL.

This well known baritone and comedian was born in Milwaukee, Wis., but lived in New York from the age of five. He received his musical education at Naples, Italy, and made his debut at the Island of Malta, in grand Italian opera, as the Count in "Sonnambula," the leading baritone part. Returning to this country he became identified with comic opera, and gained reputation in McCaull's, Daly's, E. E. Rice's, J. C. Duff's and other companies in such parts as Koko in "Mikado," Muley Hassan in "Tar and Tartar," Bunthorne in "Patience," Charles Favart in "Madam Favart." Charity Boy in "Charity begins at Home." Dr. Daly in "The Sorcerer," and Matt. in "Indiana." He is now starring at the head of his own company. Mr. Bell married Laura Joyce, the popular contralto, in 1882.

LAURA JOYCE BELL.

Mrs. Bell is the daughter of Dauncey Maskell, a well-known dramatic writer, and was born in London, England, where she received her musical education at the Royal Academy of Music. She made her debut as Laura Joyce at the Strand Theatre, London, as Gertrude in Planché's "Loan of a Lover." She came to this country and appeared at Niblo's Garden, was leading comedienne at Daly's Broadway Theatre, and afterward made a hit in the title role of Rice and Goodwin's "Evangeline." She has since become famous in comic opera as Buttercup in "Pinafore," Katisha in "Mikado," Lady Jane in "Patience," Lady Prue in "Indiana" and other leading contralto parts. She was married in 1882 to Digby Bell, the comedian, and is widely popular in both public and private life.

ROLAND REED.

Born of an old theatrical family, Mr. Reed was carried on the stage of the Walnut Street Theatre, Philadelphia, in 1852, when six months old, as the baby in "Mr. and Mrs. Peter White." Later he took children's speaking parts, and after his school days were over he joined Mrs. John Drew's company at the Arch Street Theatre, Philadelphia. Since then he has been first comedian in the principal theatres of Philadelphia, New Orleans, Cleveland, St. Louis and Chicago, and in 1882 started out to star in "Cheek" and then produced "Humbug." He then appeared in "The Mikado" being the original Koko in America, then reappeared as a star adding "The Woman Hater," "Lend Me Your Wife," "The Club Friend" and "Innocent as a Lamb" to his repertoire.

From Photo by Morrison.

CAMILLE D'ARVILLE.

Miss D'Arville, who was born in Holland, is gifted with a voice of singular sweetness, which has been thoroughly trained under the best masters. She met immediate success when she first appeared in opera at the Strand Theatre, London. In 1888 Mr. J. C. Duff brought her to this country to take the role of Anita in "The Queen's Mate" at the Broadway Theatre. Later she became a member of the Casino Company in New York, singing in "The Grand Duchess," "Poor Jonathan" and "La Fille de Madame Angot," then joined the Bostonians with whom she sang Arline in "The Bohemian Girl," Maid Marian in "Robin Hood" and Katherine in "The Knickerbockers." From there she went to E. E. Rice to take the part of Prince Kam in the comic opera "Venus."

From Photo by Morrison.

ROBERT BRUCE MANTELL.

Mr. Mantell, who was born February 7, 1854, at Irvine, Ayrshire, Scotland, made his professional debut in 1874, at Rochdale, Lancashire, England as the Sergeant in "Arrah-na-Pogue," and he played through the English provinces until 1878, when he came to this country and played juvenile roles with Mme. Modjeska. Then he returned to England and for three years supported Miss Wallis (now Mrs. Lancaster), a favorite tragedienne, as leading man. Later he appeared in New York, making a great success as Loris Ipanhoff in "Fedora," with Miss Fanny Davenport, and afterward became a star in "Tangled Lives," "The Marble Heart," "Monbars" and as Hamlet, Othello, Claude Melnotte, Romeo, and in many other standard dramas and modern plays.

Photo by Chickering.

ANNIE PIXLEY.

There has been no greater favorite with American play-goers than Annie Pixley, who died in London, November 8, 1893. She was born in Brooklyn, N. Y., but her father, whose name was Shea, took his family to California when she was a baby. Her mother married a ranchman named Pixley, and Annie took his name. She began her theatrical experience at Virginia City, Nevada, and when still in her teens married Mr. Robert Fulford, an actor. She went to San Francisco and played in "The Danites" and attracted the attention of Joseph Jefferson, who engaged her for leading parts in his company. Her subsequent career as a star in "M'liss," "Zara," "Eily," "The Deacon's Daughter" and other plays is well known, and she was beloved as well as admired everywhere.

Photo by Morrison.

HERBERT KELCEY.

As leading man in Daniel Frohman's company Mr. Kelcey is well known and popular all over this country. He was born in London, England, is of good family and was intended for the army. But he suddenly made up his mind to become an actor and first appeared in 1880 in the comedy of "Flirtation" at Brighton, England. After gaining experience in the provinces he was engaged for the leading part in "Youth" at Drury Lane Theatre, by Sir Augustus Harris, and later played the leading part in "Lights o' London" under Wilson Barrett's management. In August 1882 Lester Wallack brought him to this country to play in "Taken from Life." Ever since the fall of 1887 to the present time, he has remained with Frohman's company.

AGNES HUNTINGTON.

It was in the old Boston Ideals that Miss Agnes Huntington first became prominent among the representatives of comic opera, and in that favorite organization she sang for several seasons during the days of the Gilbert and Sullivan operas. From that company she went to England, and there she made a great success, the London papers giving her highest praise for her work. After her triumphs there she came back to the United States in October, 1890, and at the head of her own company produced and played the title role in "Paul Jones," an opera by Planquette, who composed it especially for her. Miss Huntington has since been widely popular and has been received with favor in all the principal American cities in that and other characters.

From Photo by Morrison.

JOSEPHINE HALL.

Like many other famous actresses Miss Hall received her first training for the stage in amateur theatricals. She is a native of Greenwich, R. I., and after her amateur experiences made her professional debut as Eulalie in "Evangeline," at the Fourteenth Street Theatre, New York, under the management of E. E. Rice. She then became a member of Eben Plympton's "Jack" Co., and after that joined Frohman's forces in which she has won popularity and reputation in the roles of Evangeline in "All the Comforts of Home," Jennie Buckthorne in "Shenandoah" and Katherine Ten Broeck Lawrence in "Aristocracy." Miss Hall has made rapid advance in her art and her personal charms and grace combined with painstaking work have won her success.

MRS. LANGTRY.

Mrs. Langtry had become famous as a beauty in London society before she took to the stage, but even in her first character, that of Hester Grazebrook in Tom Taylor's comedy "An Unequal Match," played at the Haymarket Theatre, London, she proved that she had dramatic ability. Then she came to America and played in all the principal cities. She improved in her art, too, and added to her repertoire Pauline in "The Lady of Lyons" and Rosalind in "As You Like It." Other plays in which she appeared were "A Wife's Peril" adopted from Sardou's "Nos Intimes," "Esther Sandraz" and "As in a Looking Glass." She has been on several tours of the United States since her first one, but for the past year or two has remained in England.

Photo by Sarony.

DE WOLF HOPPER.

A leading favorite in the low comedy roles of comic opera is De Wolf Hopper, whose greatest successes are his most most recent ones of Wang the impecunious regent in "Wang," and Pedro in "Panjandrum." Mr. Hopper was born in New York City in 1858 and made his first professional appearance in 1878 in "Our Boys." He later took a prominent place in Daniel Frohman's Madison Square company, playing Pittacus Green in "Hazel Kirke" and other roles. Having studied vocal music he joined Colonel John A. McCaull's company, and he has since continued to advance in public favor as a comic opera star, and for the past five years has been at the head of his own company. During his professional career he has created twenty-six characters, and he has been as successful as a manager as he is popular as an actor.

EDNA WALLACE HOPPER.

Edna Wallace was born in San Francisco and educated at the Van Ness Seminary there. Her debut on the stage was made with Roland Reed in the part of Mabel Douglass in "The Club Friend" at the Star Theatre, New York, August 17, 1891. After six weeks in this small part she was given the position of leading ingénue in the play of "Lend Me a Wife." She then joined Charles Frohman's company, successively appearing as Lucy Norton in "Jane," Mrs. Patterby in "Chums," Margery Knox in "Men and Women" and as Wilbur's Ann in "The Girl I Left Behind Me," the latter being her favorite part. She was married in the summer of 1893 to De Wolf Hopper and for a time was seen in "Panjandrum," but later returned to Frohman's company, with which she has since played.

FREDERIC ROBINSON.

Born in London, and a scion of an ancient English family, Frederic C. P. Robinson chose the stage as his profession, and beginning in the provinces worked his way upward. He later played juvenile heroes such as Claude Melnotte, Ion, Romeo, etc. at the Sadler's Well's Theatre under the famous Samuel Phelps. Afterward he was leading man in various London companies until 1865, when he appeared at Wallack's Theatre, New York, as Sir Bernard Harleigh in "Dreams and Delusion." Later he was leading man of the Globe Theatre in Boston, afterward with Mme Janauschek, and then with Edwin Booth, with whom he played leading supporting roles. Since 1881 he has not appeared in tragedy, but has played Sir Anthony Absolute to Jefferson's Bob Acres, and has also appeared in leading roles with A. M Palmer's company, and enjoys a high professional reputation.

MARIE BURROUGHS AS "OPHELIA."

One of the most notable theatrical events of the dramatic season of 1893-1894 was the appearance of E. S. Willard in his Boston and New York Engagements as "Hamlet." Opinions always differ as to the merits of any Hamlet since Booth, but in this case the critics, while differing, conceded that the performance was artistic. Miss Marie Burroughs, who played as Ophelia in these productions of the famous dramas, shared fully in the favorable comment of the press. The New York Tribune said: "Miss Burroughs made a successful debut in Ophelia. She created a favorable impression throughout, and in the difficult mad scene was especially effective. Her success was really the most marked of the evening, and the applause which greeted her splendid exit just before the drowning was genuine and prolonged." See biographical sketch of Miss Burroughs in Part I.

From Photo by Morrison.

BESSIE CLEVELAND.

Miss Cleveland was born in Buffalo, N. Y., where she spent her girlhood. She received her musical education at the Cincinnati College of Music under the direction of Signor Garno, and began her professional career in 1886 as a member of the chorus in John A. McCaull's Opera Company. Miss Cleveland also played her first part in 1886, appearing as Siebel in "A Trip to Africa," with J C. Duff's Opera Company at San Francisco, California. Her work since has been highly satisfactory and she has met with pronounced success in her subsequent engagements with Vernona Jarbeau, Mr. John H. Russell, Mr. J. M. Hill. Miss Cleveland is at present under the management of Mr. Francis Wilson. Her favorite characters are Nanon in "The City Directory," and Siebel in "A Trip to Africa."

KATHERINE CLEMMONS.

Miss Clemmons has been at the head of her own company ever since she started out in the profession, her first appearance being in San Francisco, Cal., in the title role of "Gabrielle de Belle Isle," by Dumas. She received her first professional training under Howard M. Ticknor, and later had the benefit of instruction at London under Walter Lacy, Herman Vezin and Emil Behnke. She played for several seasons in England as Juliet in "Romeo and Juliet," Theodora in "Theodora," Orita in "The White Lily,' Julia in "The Hunchback," "Gabrielle de Belle Isle," and as Nina in "A Lady of Venice," the last named play being her own property. After her success in England she returned to her own country, and is now starring in "A Lady of Venice."

From Photo by Morrison.

SOL. SMITH RUSSELL.

This favorite and successful comedian was born in Brunswick, Mo., June 15, 1848. At the breaking out of the war he followed the army as a drummer boy, but was not regularly enlisted, and he was left at Cairo, Ill., where he engaged in a theatre to sing songs, act small parts and beat the drum in the orchestra. Later he played in a traveling company and in 1865 was second low comedian at DeBar's Theatre, St. Louis, and made his first appearance in New York in 1871. In 1874 he joined Daly's company, with which he remained most of the time, until he started out as a star in "Edgewood Folks," to which he has since added great successes in "Felix McKusick," "Pa," "Bewitched," "A Poor Relation" and other plays.

ISABELLE IRVING.

A young actress of pleasing personality and recognized ability is Miss Isabelle Irving. She was born in Bridgeport, Conn., where her girlhood days were passed. Her first appearance on the stage was made in January, 1887, with Rosina Vokes' company as Gwendolin Hawkins in "The Schoolmistress." Although Miss Irving received no preliminary training, she assumed the above character at twelve hours' notice, and fulfilled its requirements so acceptably that she was retained for the season. In November, 1888, she joined Augustin Daly's company, and with it has thrice been abroad, playing in London and Paris. Under Mr. Daly's direction she has appeared as Helen in "The Hunchback," Oberon in "Midsummer Night's Dream," Audrey in "As You Like It," Maria in "School for Scandal," Susan in "A Night Off," Etc.

FREDERICK WARDE.

Mr. Warde, who was born at Wardington, Oxfordshire, England, February 23, 1851, made his first appearance as an actor at the Lyceum Theatre, Sunderland, England, September 4, 1867, as the Second Murderer in Macbeth. During that season he played many roles in all kinds of plays from tragedy to pantomime, then went in successive seasons to the Theatre Royal, Glasgow, the Amphitheatre at Leeds, and the Princes Theatre, Manchester. In 1874 he came to this country and was for three years leading man at Booth's Theatre, New York, under Jarrett and Palmer, then traveled in support of Edwin Booth and later with John McCullough, and since September 1, 1881, has been successfully starring in all the greater tragedies, with an ability combining art and genius and showing sympathetic appreciation as well as close study.

CORA TANNER.

Cora Tanner, who is now one of the best living representatives of emotional roles, began her stage career as a girl of fourteen years as a member of J. H. McVicker's stock company in Chicago. Her careful work in the unpretentious parts assigned her attracted the approval of Charlotte Cushman, who gave her valuable advice. She cultivated her voice with such success that she afterward created in America the soprano role of Princess Ida, in Gilbert and Sullivan's opera. Later she came under the management of Col. Sinn, of Brooklyn, N. Y., under whom she has successfully starred for several seasons, her leading play being "Fascination," written expressly to display her dramatic powers by Robert Buchanan, the English poet. Miss Tanner is a devoted student of her art, and has earned her success by hard work.

From Photo by Morrison.

JAMES T. POWERS.

One of the best known farce-comedy stars is James T. Powers, whose latest success is "Walker, London." He was born in New York City and made his first appearance as an actor at the Park Theatre, Boston, as Chip in "Dreams of Fun in a Photograph Gallery," with Willie Edouin. He then was with the Vokes family in England, afterward joining the Druhy Lane company and later going to the Empire Theatre, London. He then joined Hoyt and Thomas, playing Rats in "A Tin Soldier," and afterward went to the Casino, New York, playing leading comedy roles in "Erminie," "Nadjy" "Madelon," "The Marquis," "The Drum Major" and "The Yeoman of the Guard." For four years he has starred in "A Straight Tip," "A Mad Bargain" and "Walker, London," all of which have been popular successes.

HELEN BERTRAM.

Lulu May Burt, born in Tuscola, Ill., went to the College of Music in Cincinnati, when eighteen years of age, and there studied vocal and instrumental music. Later she sang at Indianapolis, where her family was then living, as Yum Yum in the "Mikado" and then in "Erminie." Shortly afterward she appeared in New York under the name of Helen Bertram as Josephine in "Pinafore," then joined Emma Abbott's company at Troy, N. Y., singing Selina in "Mignon" and afterward appearing in important parts with the company. She joined C D Hess in 1888, then was with the Conried Opera Co for two years as prima donna, and later took the same position with McCaull's company, and then went to the Casino, New York, where she became a popular favorite, appearing in all of the operas in the extensive Casino repertoire.

MISS DELLA FOX.

When she was a little girl Miss Fox, in her native city of St. Louis, played the Midshipmate in an amateur "Pinafore" company. From that hour she was a stage-struck girl, and when she played a week, as a nine-year-old child, with James O'Neill in "A Celebrated Case" her theatrical ambition was confirmed. After a few years at school her opportunity came and she played child's parts with Marie Prescott until she was offered an engagement with the Bennett & Moulton Opera Co., then became soubrette with the Conreid Opera Company, which she left to join the De Wolf Hopper Company, where she has made a great reputation in the part of Matayer in "Wang" and later in "Panjandrum," gaining her recognition as a leading opera comedienne, and one of the most popular favorites now on the boards.

ANNA O'KEEFE.

Although she has recently left comic opera to go into legitimate comedy, Miss Anna O'Keefe is best known in operatic roles. She was born in New York City, her father, an Irishman by birth, having served through the civil war, ending his service as Lieutenant-Colonel of the Fifteenth New York Volunteers. After his death Miss Anna, who had previously been prominent as an amateur in comic opera, went on the stage. She played Cerise in "Erminie" at the New York Casino, and later played in "Nadjy," "The Brigands," "Yeoman of the Guard" and "The Grand Duchess." Later she was seen in "Castles in the Air," "Wang" and "Panjandrum" with De Wolf Hopper, and then as Irene in "The Lady or the Tiger."

IDA MULLE.

"Pinafore" was running at the Boston Museum in May, 1879; an adult company playing at night with Marie Wainwright as Josephine and a juvenile company played the same opera in the afternoons in which a little Boston school-girl, Ida Mulle, was the heroine. Three years later she was playing Phyllis in "Iolanthe" with E. E. Rice, later appearing as Cupid in "Orpheus and Eurydice," then was a member of John Stetson's company, playing Yum Yum in "The Mikado." Later she joined John Kreling of San Francisco, playing Serena in "Said Pasha" and Donna Juanita in "The Brigands." For the last four years she has been a member of David Henderson's Chicago Company, playing leading roles in his popular extravaganzas "Cinderella," "Sinbad," "Ali Baba," etc. The above picture represents her in the character of Morgiana in "Ali Baba."

From Photo by Morrison.

JOSEPH JEFFERSON.

There is no greater actor or more popular American living than Joseph Jefferson. He is fourth in descent of a line of famous comedians, and was born in Philadelphia, February 20, 1829. He appeared on the stage as a child, but his first regular appearance was in 1849 at Chanfrau's National Theatre in the farce of "Somebody Else." He afterward played in Australia and England and made a tour of the United States as a star. He first appeared in "Rip Van Winkle" at the Adelphi Theatre, London, in 1860, and this has since been his best known part, although he is also famous as Bob Acres in "The Rivals," Caleb Plummer in "Cricket on the Hearth," Dr. Pangloss and many other leading roles, excelling in all he undertakes.

WILLIAM J. FLORENCE.

The late William Jermyn Florence was more than a successful comedian—he was a born actor whose abilities could cope with every phase of passion as well as humor. As Bardwell Slote in "The Mighty Dollar," as Captain Cuttle, Sir Lucius O'Trigger, Zekiel Homespun and many other characters his humor was displayed, but he was also great as Bob Brierly in "The Ticket-of-Leave Man" and Jules Obenreizer in "No Thoroughfare." He was born in Albany, New York, July 26, 1831, and died at Philadelphia, November 19, 1892. In 1853 he married Miss Malvina Pray, a danseuse of the Broadway Theatre, with whom he played as an Irish comedian to her Yankee girl in several successful seasons. Later they changed their line, and Florence's last work was with Joseph Jefferson.

MRS. W. J. FLORENCE.

It was as Malvina Pray, a danseuse, that Mrs. Florence was first known to the public. Her marriage to the great comedian occurred January 1, 1853. Mr. and Mrs. Barney Williams, the latter a sister of Mrs. Florence, had made a great success in plays representing an Irish boy and Yankee girl. The Florences concluded to try the same line and made an immense hit in "The Yankee Housekeeper" and followed up their success in this country by seasons in Canada and England. They were afterward associated in many other plays, but it was in "The Mighty Dollar" that their greatest fame was won, and in which Mrs. Florence as "the widow of the late General Gilflory" fully divided honors with her husband who played Hon. Bardwell Slote, the politician.

MRS. JOHN DREW.

Mrs. Drew, whose maiden name was Louisa Lane, was born at Liverpool, England, and began playing child's parts on the stage there at seven years of age. Her mother, who was an actress, came to America and Louisa played children's parts at Philadelphia, and grew up an accomplished actress. She was a widow for the second time when she married John Drew, a famous comedian, in 1850. In 1853 he leased the Arch Street Theatre in Philadelphia, and after his death in 1862 she continued the management. She is specially famous in the great comedies, and her playing of Mrs. Malaprop in "The Rivals" is generally regarded as the best ever presented, and was one of the notable features of the famous Jefferson-Florence seasons.

MME. JANAUSHEK.

One of the greatest exponents of tragic art that has ever come to America from foreign shores is Mme. Fanny Janaushek. She was born in Prague, Bohemia, in 1830, and after many hardships gained a prominent place among the leading actors of her native country and Germany. Her first appearance on the American stage was in 1867, when she played in the German tongue as Medea and in other roles. She afterward carefully studied English and from 1871 to her retirement from the stage a short time ago played in English. Her chief roles were Deborah, Biancia, Mary Stuart and Queen Elizabeth, Medea, Meg Merrilies, Lady Dedlock, Lady Macbeth and Queen Katherine, in all of which she showed artistic finish and force that have seldom been equaled.

From Photo by Morrison.

WILLIAM MORRIS.

A popular actor whose capability has been proved in the best companies is William Morris, a native of Boston, who entered the profession with the Boston Museum Stock Company in the season of 1875-1876, at the age of fourteen. His work has since been in the companies of Augustin Daly, Mme Modjeska, and Daniel and Charles Frohman, and he also has appeared at the head of his own company in successful tours of South America and the West Indies. Mr. Morris is seen at his best in such characters as Don Cæsar de Bazan, Orlando, Charles Surface and Benedick, of which he gives a thoroughly artistic rendering. In October, 1891, he married Miss Etta Hawkins, of Aurora, Illinois. None of Mr. Frohman's excellent company of actors is more popular with the public.

JENNIE YEAMANS.

One of the most popular actresses of the day is Miss Jennie Yeamans, who has found, in her character of Jane, the road to a high degree of public favor. Miss Eugenia Marguerite Yeamans was born in Sydney, New South Wales, but went to New York City in her infancy. She entered the profession at five years old at the late Mrs. F. B. Conway's Park Theatre, Brooklyn, and was the first child to sing character songs in costume. After going to school she was consecutively with C. L. Fox, Augustin Daly, J. M. Hill, E. E. Rice, Hoyt and Thomas, Evans and Hoey, and Rosenquist and Arthur, before joining Charles Frohman's Company, and made a hit as June in "Blue Jeans," before appearing in her latest success in "Jane."

From Photo by Morrison.

ANNIE LEWIS.

A vivacious and charming actress who has earned popular favor as a star in soubrette roles is Miss Annie Lewis, whose latest success has been in "The Dazzler," the last play produced by the late Kate Castleton. Miss Lewis is the daughter of a prominent citizen of Washington, D. C., where she was born. When she became stage-struck she entered the professional ranks and soon made a hit in soubrette parts. She became a member of Hallen & Hart's company, and appeared in "Later On" for several seasons, before she branched out as a star on her own account. She made a success in "A Nutmeg Match," in which she played in all the principal cities, and then produced "The Dazzler" in which she has more than confirmed the excellent reputation she had already won.

From Photo by Morrison.

ISABELLE COE.

Among the shining lights of farce comedy is Miss Isabelle Coe, who within a few years has made rapid progress in public favor. Among the first of her great successes was the part of Mrs. Brooklyn Bridge in "A Tin Soldier" and she afterward played in Hoyt's "A Midnight Bell." Then she took the title role in "Niobe" under the management of Abbott and Teal, in which she appeared with great success. More recently she has appeared in the leading role of Hoyt's new farce-comedy "A Milk-White Flag." She is the wife of Frank McKee, who has recently become a partner of Charles H. Hoyt in the management of his several companies. Miss Coe has few equals as a creator of mirth, and is widely popular in all parts of the country.

NAT. C. GOODWIN.

An American comedian who is a finished artist and a general favorite is Nat. C. Goodwin. He was born in Boston in 1857, and as he desired a dramatic career his parents placed him under the instruction of Wyzeman Marshall, then manager of the Boston Theatre. In 1876 he went to New York and played in "Law in New York," creating instant success by his clever imitations. Then at Haverly's — now the Eagle — theatre in New York he played Captain Crosstree in the burlesque of "Black-Eyed Susan" for 150 nights, then starred in Rice's "Evangeline" company, and later starred in "Hobbies," "The Member for Slocum," "The Black Flag" and other plays. One of his latest successes has been in the play "In Mizoora."

ANNIE RUSSELL.

No actress of recent years made more rapid progress in the affections of American playgoers than Annie Russell and the ill-health that compelled her to retire from the stage two years ago arrested a triumphant career. Born in Liverpool, England, she made her first appearance on the stage at Montreal at the age of eleven. She was afterward seen at New York in a juvenile "Pinafore" company and then went to South America and the West Indies, appearing in a most varied repertory. After she joined the Madison Square Theatre Company she became famous in "Esmeralda," taking the title role, later appearing as Ada in "Sealed Instructions," Maggie in "Engaged," Sylvia in "Our Society," Lady Savir in "Broken Hearts," Mabel in "Captain Swift," and as Elaine, the latter, perhaps, her most notable success.

AMELIA GLOVER.

There is no more popular danseuse appearing before the American public than Amelia Glover. In private life she is Mrs. John H. Russell, and she is now a leading attraction in her husband's company. She has a perfect knowledge of her art, and the most difficult of poses and steps are accomplished by her with ease and grace, and free from the appearance of effort that so mars the performances of many other professional dancers. She never encroaches on good taste, and this is one reason why her popularity is so general. Full of life and dash, most attractive in form and feature, she combines all the qualifications that make the best ideal in terpsichorean art, and to her graceful accomplishments, as much as to any other factor the popularity of "Russell's Comedians" as an organization is due.

JULIA ARTHUR.

Miss Arthur, who has become widely popular during the past four years, is a native of Hamilton, Ontario. At the age of fifteen she made her first professional engagement with Daniel E. Bandmann, the German tragedian. She played minor parts at first, but her progress was rapid and the second season Mr. Bandmann assigned her leading roles, such as Portia, Juliet, Desdemona and Ophelia. After that she went to Germany and England to study her art, and then returned to this country, and has since been identified with the modern drama. For the past two years she has been with A. M. Palmer's stock company, and has won high reputation as Lady Windermere in Oscar Wilde's play, "Lady Windermere's Fan," and in the leading role of T. Henry French's production of "The Prodigal Daughter."

LOUIS F. MASSEN.

An actor who has won a prominent position is Louis F. Massen, a native of Paris, France, but whose professional career began at Booth s Theatre, New York, as Paris in "Romeo and Juliet," supporting the great Adelaide Neilson. Later, at the Fifth Avenue Theatre he supported Jefferson, Mary Anderson, Edwin Booth and Mme. Modjeska, then joined A. M. Palmer's Company and later was with E. S. Willard. Among his notable characters have been Ralph in "Saints and Sinners," Prince Florian in "Broken Hearts," Bruel in 'La Martyr," Louis Perceval in "Jim the Penman," Sir Tove in "Elaine," Laertes in "Hamlet," Cassio in "Othello," Julian Chandler in "The Middleman," Lord Normantown in "A Fool's Paradise," Col. Booker in "John Needham's Double" and Jefferson Stockton in "Aristocracy."

MISS MAUDE ADAMS.

Miss Maude Adams was born in Salt Lake City in November, 1872. Her father's name was Kiskadden, and her mother, whose stage name was Mrs. Adams, and who was descended from the celebrated Adams family of Massachusetts, was leading woman of a stock company at the principal theatre at Salt Lake City. Maude appeared in several child's parts in the west, went to school, and at sixteen joined the Lyceum Company, of New York, taking the part of a New England school girl in "A Midnight Bell." She afterward joined Charles Frohmann's company, and created an excellent impression in ingénue parts, finally scoring a great success as the heroine Suzanne in "The Masked Ball," since which she has been prominent in other leading roles; and is now leading lady supporting John Drew.

MAY IRWIN.

This popular comedienne is of Canadian birth, having first seen the light at Whitby, Ontario. She made her first appearance on the stage at Buffalo, in February, 1876, at the Adelphi Theatre, under the management of Daniel Shelby. In 1877 she and her sister Flora joined Tony Pastor's company, and they did short sketches and sang duets together until 1883, when May Irwin joined Augustin Daly's company. She remained with that company four years, creating the part of Susan in "A Night Off," Betsy in "Nancy & Co." and a number of others. Afterward she was with Charles Frohman and is now in Rich and Harris' company. She is a general favorite, bright, vivacious and a hard worker, who has won her own way.

GUS. WILLIAMS.

As a delineator of "Dutch" comedy no actor is better known than Gus. Williams. He was born in New York City, July 19, 1848, and on August 12, 1862, enlisted in Company F, 84th Indiana Volunteer Infantry, serving until the close of the war. He then joined the J. B. Ashton Dramatic Troupe at Huntsville, Ala., his first part being Carney in "The Pirate's Legacy." He was with Tony Pastor from 1868 to 1878, as Dutch comedian and vocalist, writing and singing "Keiser Do You Want to Buy a Dog," "Dot Leetle German Band" and other popular songs. In August, 1879, he began to star as J. Adolph Dinkel in "Our German Senator," which he has followed with other German comedy parts, now playing Professor Krantz in "April Fool."

CORINNE.

One of the most popular and successful young actresses of the country is undoubtedly Corinne, daughter of Mrs. Jennie Kimball, who has personally managed her through her successful career. Corinne has been on the stage since childhood, her first character being Buttercup in "Pinafore," played in a juvenile company at the Boston Museum. She was afterward in a juvenile "Cinderella" company, playing the title role, and year after year she added new successes, among her latest being in the operatic extravaganzas of "Arcadia," "Monte Christo, Jr." and "Hendrik Hudson." At H. R. Jacobs' many theatres throughout the country, Corinne is, of all the stars that appear in them, the prime favorite. Her beauty and vivacity are most valuable aids to her art, which is thoroughly trained, and her success as a drawing attraction increases each season.

MARY ANDERSON.

Although since she became Mrs. Navarro about two years ago, Mary Anderson has not been seen on the stage, she still holds a strong place in the favor of the American public. She was born in San Francisco, but brought up at Louisville, Ky., and after having lessons from the best instructors made her debut at McAuley's Theatre, in that city, as Juliet. For several years she was seen all over this country in the leading roles of Shakespeare and the other great dramatists, and then went to the Lyceum Theatre, London, making fame for herself as Parthenia, Pauline, Galatea and Juliet, and in other roles, revisiting the United States in 1889 She had reached a position of recognized leadership when she married and retired from stage life.

From Photo by Morrison.

STUART ROBSON.

Unless it be Joseph Jefferson, no American comedian holds higher favor with the public than Stuart Robson. He is a Marylander by birth and made his first appearance on the stage at the Baltimore Museum on January 5, 1852. His first great success came in about 1870 as Captain Crosstree in the burlesque of "Black-Eyed Susan" at Boston, and afterward at New York. Later he and W. H. Crane, having made great success in "Our Boarding House," organized revivals of "The Comedy of Errors" and "Merry Wives of Windsor," and finally produced "The Henrietta," the most phenominally successful play of modern times. Separating from Mr. Crane in 1889, Mr. Robson has since successfully revived "The Comedy of Errors" and "She Stoops to Conquer," playing Dromio of Syracuse and Tony Lumpkin.

MAY WALDRON ROBSON.

It was by the much used road of amateur performances of "Pinafore" that May Waldron found her way to the professional stage. She was born and educated at Hamilton, Ontario, from whence her parents removed to Chicago. There she joined the choir of St. Paul's Church, acquired the "Pinafore" habit with its resulting ambition for stage life, then joined Augustin Daly's stock company, from which she went to Robson and Crane. She appeared in the "Comedy of Errors," then made a success in "Merry Wives" and later took the part of the widow in "The Henrietta." She became Mrs. Stuart Robson at New York about two years ago and now plays Kate Hardcastle to her husband's Tony Lumpkin in "She Stoops to Conquer," as well as her other parts before named.

WILLIAM H. CRANE.

One of the greatest comedians of our age is William Henry Crane, native of Leicester, Mass. He made his professional debut at Utica, N. Y., July 13, 1863, as the Notary in "The Daughter of the Regiment," under the management of Mrs. Harriet Holman. He remained with that company almost continuously for eight years, and was then for four years with the Oates Opera Co. He became leading comedian of Hooley's Stock Company, Chicago, and in 1876 he and Stuart Robson appeared at the Park Theatre, New York, in "Our Boarding House." Then followed the famous Robson-Crane partnership with numerous successes ending in "The Henrietta." They parted in September, 1889, since which Mr. Crane, as an individual star, has produced "On Probation," "The Senator," "For Money" "The American Minister" and "Brother John."

MARIE PRESCOTT.

Among the prominent people of the stage recently removed by death is Marie Prescott, an actress who made an excellent reputation for histrionic ability. She was born near Paris, Ky., in 1853, and after engaging as a governess for a year decided to become an actress, and in 1876 made her debut at the Grand Opera House, Cincinnati, as Lady Macbeth to Frank Roche's Macbeth, and during the same season played Lady Teazle, Lady Guy Spanker and Meg Merriles. A season in Brooklyn followed, after which she became leading lady for John McCullough and later was with the elder Salvini. After 1883 she starred in many plays and in 1886 began starring jointly with R. D. MacLean, whom she afterward married, in "The Gladiator," "Cleopatra" and other plays. She died August 28, 1893.

LEWIS MORRISON.

Born in Jamaica, West Indies, forty-eight years ago, Lewis Morrison had scarcely attained his majority, when he became an officer in the United States Army, in which he served for three years and six months, and was one of the forlorn hope at Port Hudson. In 1867 he entered the dramatic profession as walking gentleman at The Varieties Theatre, New Orleans, La., under Lawrence Barrett's management, first appearing as Capt. Amersfort in "Loan of a Lover." He made rapid progress in his art and afterward appeared as Iago with Tomasso Salvini, Edwin Forrest, Edwin Booth and Charlotte Cushman and in other great roles, before starring on his own account. One of his leading characters is that of Mephisto in Goethe's "Faust" under his own management, now in its seventh year.

MINNIE MADDEN.

The father of Minnie Madden, whose name was Davey, was a noted theatrical manager. and Minnie was born at New Orleans, La., during a tour of the company. She grew up in the theatre and at the age of three years appeared at Little Rock, Ark., as the Duke of York in "Richard III." At twelve she was playing alternately leading roles and old women, and at fifteen she became a star, and her manager placed her in several melodramas which were successfully presented through the country. She retired from the stage suddenly, but it was to devote herself to preparation for a higher class of work. She married Harrison Grey Fiske, the playwright, in whose "Hester Crewe" she has made her return to the stage after four years' retirement.

FRANCIS WILSON.

The first professional appearance of this now famous comedian was in a minstrel company. Although successful he was so anxious to join the legitimate profession that in 1878 he left a salary of $100 per week to accept one of $15 at the Chestnut Street Theatre, Philadelphia, his first part being in "London Assurance." He soon gained prominence in comedy roles and next season played M'liss with Annie Pixley. Then he went back to Philadelphia, played Sam. Gerridge in "Caste" and Sergeant Jones in "Ours." He started out in comic opera as Sir Joseph Porter in "Pinafore," became leading comedian of McCaull's company and then of the Casino, New York, and then organized his own company, making great successes in "The Oolah," "The Merry Monarch" and "The Lion Tamer."

KATE CLAXTON.

Miss Claxton, whose family name was Cone, is a Virginian by birth. With the exception of a few weeks traveling, her first professional appearance was in Augustin Daly's company at the old Fifth Avenue Theatre, New York. She later played leading comedy parts at the Union Square Theatre under A. M. Palmer, and in 1872 created the famous Louise in "The Two Orphans," her first emotional part. She starred in that play under Mr. Palmer's management, but purchased the play in 1877. The following year she married Charles A. Stevenson, and the couple have since traveled with "The Two Orphans," "Sea of Ice," "Double Marriage," "Cruel London," "Pauvrette" and other plays adapted to Miss Claxton's great abilities as an emotional actress. It is, however, as Louise that she is most widely known.

From Photo by Morrison.

WILTON LACKAYE.

Mr. Lackaye is a notable actor who enjoys the distinction of having played more original parts in New York in the last five years than any other actor now on the stage. He is a native of Loudoun County, Virginia, was originally designed for the priesthood and educated with that view at Ottawa College, Canada, and Georgetown University. Doubting his vocation for the ministry he studied law for a year, but in 1883 went on the stage with Lawrence Barrett in his production of "Francesca da Rimini," at the Star Theatre, New York. He has since been with many companies, his more notable roles being Prince Saviani in "Jocelyn," Don Stephano in "Featherbrain," Jefferson Stockton in "Aristocracy," De Noirville in "Roger Le Honte" and Solomon Strong in "The Idler."

LULU GLASER.

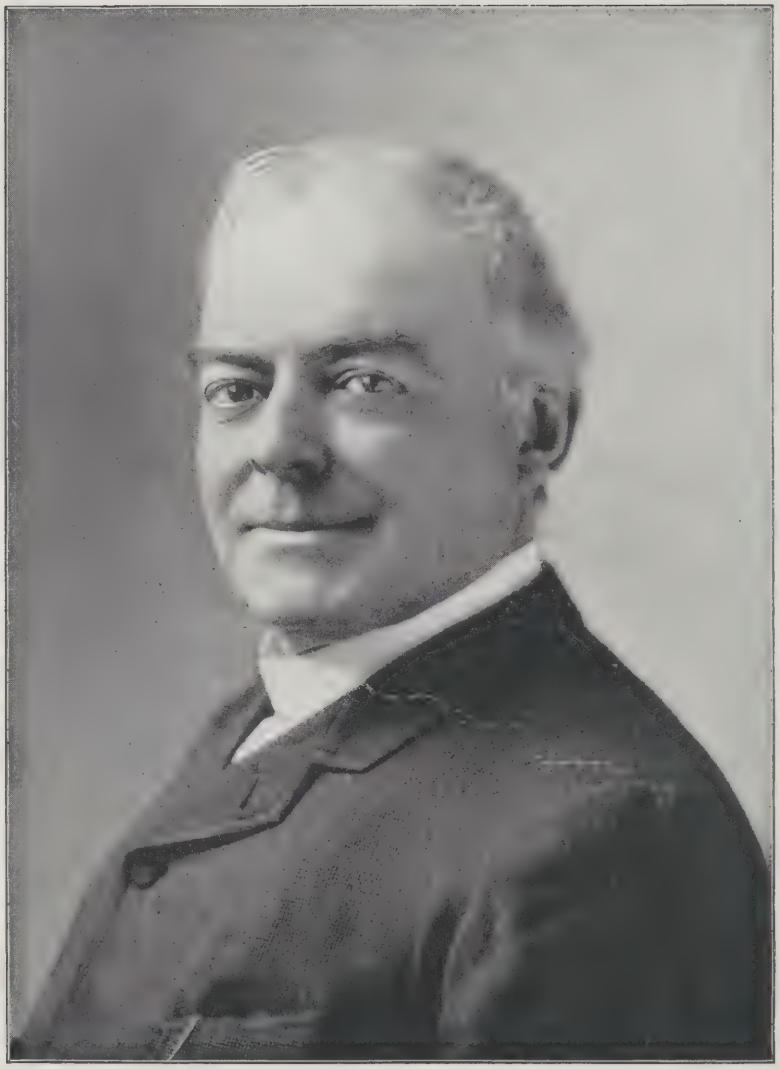
Among the newer stars that have appeared in the theatrical firmament none shine with more pleasant brilliancy than Miss Lulu Glaser, who is now the leading comedienne of the Francis Wilson Opera Company. Miss Glaser is a Pittsburgh girl, who from early childhood showed a liking for music, and who, being blessed with a good voice, was made a member of the Francis Wilson Company two seasons ago. She was understudy for Miss Marie Jansen, and when this lady fell ill she took her place, making a decided hit in the roles which had been Jansen's and especially as Javotte in "Erminie." Since then she has kept the position in the Wilson company, and has become a great favorite, combining the art that comes from hard study and natural ability, with special attractions of face, grace and form.

MAUD HARRISON.

The leading lady of the Daniel Frohman Lyceum Comedy Company has been a public favorite for several years, her first important work having been done with the Union Square Theatre Company, under the management of A. M. Palmer, whose famous productions of "The Banker's Daughter," "The Two Orphans," "Led Astray," and other noted plays made it the strongest American stock company of its day. Afterward, with the same manager, she was a member of the stock company of Palmer's Theatre, New York, which she left to join Daniel Frohman's forces. Equally artistic in emotional and comedy roles, she has recently been seen in "The Guardsman," "Americans Abroad" and the other plays of the Lyceum Comedy Company's repertoire, her work in these adding to the high favor with which she is regarded.

MINNA K. GALE.

Miss Gale was born in New Jersey, but her father dying she went with her mother to Germany and was placed in a school at Frankfort. Returning to this country, she finished her studies in New York. She took to private theatricals and determining to adopt the stage as a vocation sought a professional engagement, which, in 1885, she procured in the company of the late Lawrence Barrett. She made such rapid progress that when Marie Wainwright, the leading lady, left the company, Miss Gale was selected to take her place, and she was retained as leading lady when Booth and Barrett joined forces. After the death of Mr. Barrett she decided to star, and has since made an excellent reputation in the leading roles of tragedy, notably in "Ophelia."



WILLIAM J. LEMOYNE.

A veteran actor, whose art has contributed most effectively to the fame of many of the greatest of American theatrical companies is Mr. William J. LeMoyne, for the past five seasons with Daniel Frohman's Lyceum Company. He was born in Boston in 1831, made his first professional appearance at Portland, Me., May 10, 1852, as First Officer in "The Lady of Lyons" and played with G. F. Marchant, E. L. Davenport and others, until the breaking out of the war. He aided in recruiting Company B, Twenty-eighth Massachusetts Volunteers, was lieutenant and afterward captain, commanding his company in several battles until, being wounded at South Mountain, he was incapacitated and honorably discharged. He returned to the stage and has shown great artistic ability in depicting old men's parts.

GRACE GOLDEN.

Miss Golden, who is now playing the part of Donna Inez in "Panjandrum with the De Wolf Hopper company, is a native of New Harmony, Posey County, Indiana. She studied at the College of Music, Cincinnati, and afterward, in New York, under Madame Maretzek and Madame Fursch-Madi. She appeared in Abbey's Italian Opera Company at the Metropolitan Opera House in small parts while studying, preparatory to a regular appearance, and she made her debut in comic opera December 8, 1889, as Cerise in "Erminie" at the New York Casino She played many understudies at very short notice, won her way by hard work that brought improvement in her art, and has well earned the success and popularity she now enjoys.

KATHRYN KIDDER.

Although she was born in Newark, New Jersey, it was in the classic and academic village of Evanston, a suburb of Chicago, that Miss Kathryn Kidder lived from early childhood until she went to New York to receive training in dramatic art. So thorough was the instruction and so complete her capacity to profit by it that she successfully made her debut in 1885 at Chicago, as leading lady in Frank Mayo's company, the part being that of Lucy Fairweather in "The Streets of New York." She afterward became noted as the original "Dearest" in "Little Lord Fauntleroy," and has played leading roles in William Gillett's "Held By the Enemy" and with Joseph Haworth in "The Leavenworth Case" and in many other notable modern dramas.

SYDNEY ARMSTRONG.

Miss Armstrong was born at Memphis, Tenn., her father, Mr. A. Wells, being a prominent merchant. When she was an infant the family moved to New York and later went west, and it was with a small company traveling through Illinois, that Miss Wells, as Sydney Armstrong, made her professional debut. Later she secured a position in the stock company of the Front Street Theatre, Baltimore, and was afterward engaged to play Arte O'Neil in "The Shaughraun" by Dion Boucicault. Next came the dual part in "Hoodman Blind," and after that the leading female roles in "The Still Alarm" and "The Burglar." In the summer of 1890 she joined Charles Frohman's stock company, in which she is now leading lady, her latest success being in "The Girl I Left Behind Me."

CHARLES S. DICKSON.

Mr. Dickson has traveled the entire theatrical road from supernumary to star. He began in the former capacity in Kiralfy's "Around the World in Eighty Days," then was utility man in the Brooklyn Theatre the year before it was destroyed by fire, later walking gentleman at the Brooklyn Park Theatre until stock companies went out of existence, then with different traveling companies, developing into a popular light comedian and creating numerous original parts, including Jack Dexter in "The Wife," at the Lyceum Theatre, New York, Sam Freeborn in "Power of the Press," Lord Northwick in "The Merchant," Sir Elliot Sparkins in "Husbands and Wives," and numerous others. He is now starring in "A Member of the Bar," "Incog." and other plays.

FLORA WALSH HOYT.

One of the greatest losses to the stage during 1893 was experienced in the death of Flora Walsh Hoyt, wife of Charles H. Hoyt, dramatic author and manager. She came of a theatrical family, her mother, Mrs. Alice Walsh, being a well known character actress. Flora Walsh was born in San Francisco, July 25, 1870, and began her theatrical career as Josephine in a juvenile "Pinafore" company, at twelve years of age. She was afterward engaged as soubrette with Charlie Reed's "Muldoon's Picnic" company, and later joined Hoyt and Thomas in "A Rag Baby." Later she appeared in Hoyt's other plays and married the author in July, 1887. The last character she created was that of Bossy Brander in "A Texas Steer," in which, too, her greatest success was made.

LOIE FULLER.

Born on a farm near Chicago it was in that city, at the Academy of Music, playing children's parts in a stock company that Loie Fuller began a career that was destined to make her the "rage" of Paris. She began her career in the legitimate drama and appeared in old and new comedies, melodramas and comic operas until she concluded that farce-comedy gave her the best chance for success. Then she invented the "serpentine" dance and made herself famous, and after much success at home went abroad, dancing at Berlin, Hamburg and Paris. She is now in the latter city, where in the new and sensational dances she has created she has become the chief attraction of the Folies Begère, at a salary of 18,000 francs a month.

WILLIAM TERRISS.

William Terriss, although his introduction to American playgoers was as a supporter of the great Henry Irving, has in himself merits that not even the greater ones of his principal could obscure, and he has won for himself a generous meed of favor in this country. In London, where he was born in 1849, he has long been popular. He was educated at Windermere and at Jesus College, Oxford, was for a time in the Royal Navy, but entered the dramatic profession in 1869, at Birmingham, later becoming a member of the Bancroft's Prince of Wales Theatre Company in London. From thence he went to the Drury Lane Theatre and he was identified with melodrama until 1878, since which he has been associated with the higher forms of comedy.

OWEN FAWCETT.

Although of English birth, having been born in London in 1838, Owen Fawcett is an American actor, his first appearance on the stage having been in this country in 1853. He soon became a popular representative of the best school of comedy, and was a member of several of the best companies in the eastern states in the old stock company days, supporting, in leading comedy roles, many of the most noted actors. For several seasons past he has been one of the leading members of Frohman's New York Lyceum Theatre company, and has created many of the most important character roles in the modern dramas presented by that excellent organization. He is a prominent favorite with the public in all the great cities of the country.

ADA REHAN.

No American comedienne has wider fame and favor than Ada Rehan. She was born in Limerick, Ireland, April 22, 1860, and when she was five years old, came to this country Her first appearance was as a substitute for an actress disabled by illness in "Across the Continent," of which her brother-in-law, Oliver Byron, was the star. A year later she made her regular debut, and she was soon playing Ophelia, Desdemona and other Shakespearean heroines with such stars as Edwin Booth, John McCullough and Lawrence Barrett. She became leading lady of Augustin Daly's Company in 1878, and has since been the bright, particular star of that famous organization in its successes in England as well as in this country, appearing in many great comedy roles.

PAUL ARTHUR.

Among the successful plays of recent introduction is "The Nominee," in which Paul Arthur and Robert Hilliard have been jointly starring. Mr. Arthur is a comedian of ability and had been connected with several companies, doing capable work before he made his conspicuous success by his excellent work as Brooklyn Bridge in Charles H. Hoyt's farce-comedy "A Tin Soldier." He was then for several seasons under Frohman's management as leading comedian, in which he added to his reputation, creating a number of parts and remaining with that company until he started out in "The Nominee," for the seasons of 1893-94, which has been presented in all of the leading cities of the country. To this Messrs. Hilliard and Arthur have added a new play, "The Sleep Walker," which gives promise of success.

SADIE MARTINOT.

Few actresses have won favor in so wide a range of work as Sadie Martinot. Beginning her stage career in the chorus in "Cupid" at the Eagle Theatre, New York, she afterward became a member of the Boston Museum Stock Company, then played in comic opera in London, afterward took leading roles in Irish drama with Dion Boucicault; later created "Nadjy" in Chassaigne's opera of that name at the New York Casino, and then went to Amberg's Theatre to play Bettina in the "Mascot" in German. In 1892, at the Garden Theatre, New York, she created the title role in "Madame de Pompadour"; then played Dora in "Diplomacy" with the Coghlans, and is now engaged to play Camille, Frou-Frou and other emotional roles at the Grand Opera House, Boston.

MILTON NOBLES.

There are few plays of a sensational character that have so long stood the test of public approval as "The Phœnix." Its author and star is Milton Nobles, who, after having gained more experience than fame as a newspaper writer, took to the stage. He traveled with several companies in the west until he wrote and produced "The Phœnix," which won instant success. He played the dual roles of Carroll Graves and Jim Bludsoe in that drama for years before producing his other plays, "Love and Law," "From Sire to Son" and "For Revenue Only," but more recently has returned to "The Phœnix," which seems to have lost none of its old-time popularity, and in which Mr. Nobles and his wife, Dollie Nobles, are known throughout the country.

DOLLIE NOBLES.

The wife of Milton Nobles, playwright and star actor, is a daughter of a Cincinnati merchant. She launched into stage life and matrimony at about the same time; at least it was as Dollie Nobles and in the character of the flower girl in "The Phœnix" that she first became prominently known to the American public. Almost her whole professional career has been in connection with that and other plays as the leading lady of her husband's company, although for one season she supported Charles Dickson in "Incog." Of late, however, she has returned to "The Phœnix," and her work in the character of the flower girl is one of the principal features in keeping up the interest in that play, and she is equally effective in the other dramas that make up the Milton Nobles repertoire.

From Photo by Morrison.

BLANCHE WALSH.

In a comparatively short professional career Miss Blanche Walsh has made rapid progress in her art and in public favor, one of her most recent successes being as Diana Stockton, the principal female role in Bronson Howard's "Aristocracy." She was born in New York, January 4, 1873, and after a course in the Lyceum School of Acting in New York, became a member of Marie Wainwright's company, making her debut as Olivia in "Twelfth Night," at Chicago, in September, 1889. She remained with that company until 1892, since which time she has been in Charles Frohman's company. Since her debut she has played Queen Elizabeth in "Amy Robsart," Florence Marygold in "My Uncle's Will," Zamora in "The Honeymoon," Grace Harkaway in "London Assurance" and Madeline in "Frederick Lemaitre."

PATTI ROSA.

One of the best known and most popular of the soubrette stars is Patti Rosa, who has been playing at the head of her own company for about eight years. Before that she had shown the promise that was in her by her work in other companies. When she first appeared as a star it was in "Zip" and other plays that had been made famous by Lotta, and after making a success of these roles, which she played for several years, she added "Dolly Varden," "Dixie" and other plays. Miss Rosa is full of vivacity and mirth, and in soubrette roles is a favorite in all parts of the country, her company meeting with marked success. The fact that she has succeeded in characters where the public had become accustomed to Lotta, sufficiently indicates her ability.

FREDERICK PAULDING.

Mr. Paulding enjoys the distinction of having been born at West Point Cadet Barracks. His father, Lieut. Dodge, was instructor in tactics there, and his young wife, who had been a Miss Paulding, was with him. When Frederick Paulding decided to become an actor he found the stage doors barred against him. His mother, Mrs. Dodge, leased for him the old Lyceum Theatre, and supported by a first-class company, he made his debut February 17, 1879, as Bertuccio in "The Fool's Revenge," later producing "Hamlet" and the "Lady of Lyons." For two years he was successful in these and other parts when he fell ill, and remained an invalid until 1884. He was leading man with Margaret Mather for six years and has recently been leading support for Thomas W. Keene.

From Photo by Sarony.

CARRIE TURNER.

An excellent actress, who has created many important roles in favorite modern dramas is Miss Carrie Turner, favorably known to American playgoers, and especially to those of New York and Boston, where she was for several years leading lady in prominent companies. She was the original of "Niobe" in the play of that name, and also created the part of Mrs. Eastlake Chapel, in "The Crust of Society." She was the leading lady of the Boston Theatre Stock Company for some time before starting out as a star in "The Edge of Society," for the season of 1893-94. Miss Turner has earned her way to public favor by hard work and careful study, and is thoroughly artistic in all she does, showing great versatility as well as ability.

From Photo by Morrison.

LOUIS JAMES.

Mr. James has long been known as an able and popular actor. He was born at Fremont, Ill., in 1842, and in 1863 began his stage career as a member of McAuley's stock company at Louisville, from which he went to Mrs. John Drew's company at the Arch Street Theatre, Philadelphia. In 1871 he became leading man at Augustin Daly's Fifth Avenue Theatre, New York, and was later in McVicker's company at Chicago and Maguire's in San Francisco. Later he was leading man for Lawrence Barrett for five years, and in 1879 married Miss Marie Wainwright, leading lady of that company. He and his wife starred from 1886 to 1889 in tragedy, but they have since played separately. Mr. James gave up his starring tour to appear in "The Soudan," and recently has starred jointly with Frederick Warde in Shakespearean plays.

From Photo by Morrison.

JANE STUART.

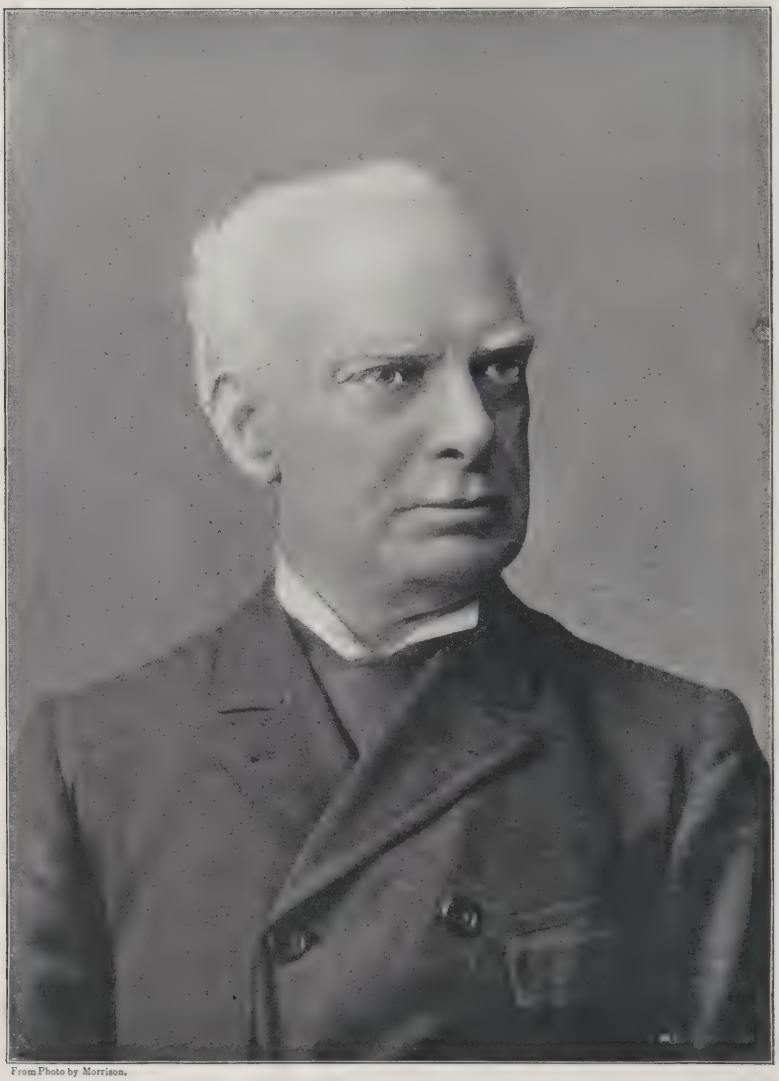
Some of the best lights of the theatrical profession twinkle in obscurity for years, before their brilliancy attracts the general attention, while others, more fortunate, in a few seasons become popular favorites. Among the latter is Miss Jane Stuart, whose genuine art, vivacity and versatility have won for her a prominent place among the notable comediennes of the day. Miss Stuart is the daughter of a gentleman prominent in New York City politics, and after preparatory training made her professional appearance with W. H. Crane, in "The Senator." Her good work attracted almost immediate attention and later she became leading lady of Felix Morris' Company, remaining until January, 1894, and then entering into a contract for the next season to play leading parts under the management of Augustus Pitou.

KATIE EMMETT.

The debut of this well known actress was made in her native city of Philadelphia, as Willie in "East Lynne," with Lucile Western at the Walnut Street Theatre. She played that and other child's parts for some time and in 1874 appeared on the vaudeville stage at Gilmore's Theatre, Philadelphia, doing a singing and dancing act. She married William Emmett, and was the leading soubrette of the Academy of Music, Chicago, under his management, from 1877 to 1883. After his death she began in 1888 to star in "The Waifs of New York" and following her success in that she later produced Con T. Murphy's play "Killarney," in which she has the role of Kitty Burke. She is married to Mr. Harry Williams, who is her manager.

ALICE EVANS.

Like many others who have become famous in farce-comedy roles, Alice Evans began her professional career as a variety performer. In that line she showed such ability in character sketches that she was engaged to create the part of Genie in the play of "Ole Oleson." She made a great success in this part, and when Flora Walsh Hoyt died, Miss Evans was selected to take her place in the leading part of Bossy Brander in Hoyt's "A Texas Steer," in which there is opportunity for the display of a wider range of ability than is usual in farce-comedy. Miss Evans meets all the requirements of the character and is an important factor in the continued success of this popular play, which continues to show great drawing powers wherever it is presented.



From Photo by Morrison.

J. H. STODDART.

James Henry Stoddart, a veteran of the dramatic profession, admired for his art and loved for his personal qualities, was born at Barnley, Yorkshire, England, October 13, 1827, the son of an English tragedian. He grew up in the theatre and gained an excellent position in the profession there, but in 1853 joined the elder Wallack's company in New York. He played in various leading companies after that, and earned excellent reputation in such characters as Bob Acres, Dr. Pangloss and Dr. Ollapod, later starred as Moneypenny in "The Long Strike," then joined the Union Square Company and later the Madison Square Company. Since then he has created many famous characters in which the greatest art has been displayed, one of the most recent being Colonel Preston in "Alabama."

LILLIAN LEWIS.

This popular favorite has made herself a prominent place among the actresses whose forte is found in emotional roles. She is a native of Winona, Minn., and it is about ten years since she made her first professional appearance as the Queen in "Zozo," under the management of Charles R. Gardner. She shortly afterward started out as a star, making an excellent impression in "As In a Looking Glass" and "Doña Sol." She married Lawrence Marsden, a well known playwright, who is her manager and who is the author of "Lady Lil" and "Therese Raquin," which are among her recent successes. Miss Lewis is a close student and a hard worker, and these qualities, with personal attractions, have won her a prominent position.

MISS MARIE BURROUGHS.

The above represents Marie Burroughs in the character of Mrs. Louis Massen, or, in other words, in private life. The portrait is made from a recent photograph, and is considered a good likeness. Other portraits representing her in the various characters in which she is best known will be found in different parts of the portfolio, including Edith in Henry Arthur Jones' play of "Wealth," Irma in "Alpine Roses," Letty in "Saints and Sinners," Mary Blenkarn in "The Middleman," Vashti in "Judah" and in her recently assumed character of Ophelia, which she has lately played to the Hamlet of E. S. Willard at Boston and New York. A biographical sketch of Miss Burroughs will be found on the fourth page in the first part of the portfolio, following the introduction.

ADELAIDE NEILSON.

The greatest "Juliet" of our day was undoubtedly Lilian Adelaide Neilson, an English actress, who was born in 1850 and died in 1880. Her first appearance was made at Margate, in 1865, as Julia in "The Hunchback." Shortly afterward she appeared at the Royalty Theatre, London, as Juliet, but it was not until 1870, when she played Amy Robsart at Drury Lane, that she became famous. After that she was recognized as the leading English actress in the parts that constituted her repertoire, including Juliet, Julia, Beatrice, Lady Teazle and others. She made four visits to the United States, the first in 1873 and the last in 1879, and was a great favorite in this country, where her wonderful genius met the highest recognition. She set a standard by which the excellence of all subsequent Juliets and Julias has been compared.

VIRGINIA HARNED.

Miss Harned was sixteen years old and in her native city of Boston, when she determined to make the stage her profession. She joined George Clark, who was at that time starring, and appeared as Lady Despar in "The Corsican Brothers." She afterward traveled with several companies and in 1889 played at the Fourteenth Street Theatre, New York city, in "A Long Lane." The piece was a failure but her work in it was so good, that Daniel Frohman, who saw her, engaged her to support Mr. E. H. Sothern in "The Maister of Woodburrow." Ever since then she has been leading lady with Mr. Sothern, giving him brilliant support in all his productions. She is a close student, which, with native ability and personal attractions, has earned her success.

From Photo by Morrison.

KATE CASTLETON.

One of the most popular soubrettes of recent years was Kate Castleton, who died about a year ago. Her first notable success was made as a member of the company known as Rice's Surprise Party, in 1882. Later she appeared in the leading role in "Pop" with John A. Mackey, and then began starring in "A Crazy Patch," in which she met with great success for three or four seasons, visiting all the principal cities. She then began starring in "The Dazzler," but had to retire because of ill-health, and soon afterward died. She was married to Harry Phillips, who was her manager. She was one of the brightest and most vivacious comediennes on the stage, and her career as a star was a uniformly successful one.

TOM. KARL.

As one of the heads of the most famous American opera company and himself an artist of the highest merit, Tom Karl is favorably known to all music lovers and theatre goers in this country. His real name is Carroll and he was born in Dublin, Ireland, sang first in concert in the English provinces, studied under Henry Phillips, a famous English basso, then studied in Italy and made his opera debut at the Vecchio Teatro Ré in Milan, sang five seasons in Italian opera, under Max Strakosch, the famous impresario, one season with Emma Abbott in English opera, and one in Italian opera with Adelaide Phillipps, then joined the Boston Ideals Opera Co., finally becoming a partner in the management of the celebrated Bostonians.

NELLIE McHENRY.

Miss Nellie McHenry had been on the stage for a season or two before she became a member of the original Salisbury's Troubadours, but it was as the bright, particular star of that sparkling organization that she first became a prominent public favorite. That was about ten years ago, but Miss McHenry has kept her hold on the theatre-going public and is as popular as ever. In that company she appeared in "Patchwork," "The Brook," "Green-Room Fun," and "Tom, Dick and Harry." After the company disbanded Miss McHenry starred in the same repertoire, to which she afterward added "A Night in a Circus," in which she made a great success. Lately, however, she has been seen in a revival of "The Brook."

MARIE WAINWRIGHT.

This accomplished actress is of excellent family, being the granddaughter of Bishop Wainwright of Virginia and daughter of Commodore Wainwright of the United States navy, who was killed while in command of the Harriet Lane during the bombardment of Galveston, Texas. She was born at Philadelphia in 1855, and made her debut as one of the six Juliets who played for George Rignold's benefit at Booth's Theatre, New York, May 17, 1877. She joined the company of the Boston Museum then went to the Boston Theatre and from thence became leading lady for Lawrence Barrett, whose leading man, Louis James, she married in 1879. She starred with her husband from 1886 to 1889, and since then she has starred alone as Viola in "Twelfth Night" and in other roles.

MISS BURROUGHS.

As Vashti in "Judah."

While Miss Burroughs has played leading roles in many great plays, there is none in which she has received greater favor from the public or praise from the critics than in that of Vashti Dethic in "Judah," with E. S. Willard. The play, which is by Henry Arthur Jones, gives specially brilliant opportunities for an emotional actress—indeed the part of Vashti Dethic is regarded by many critics as the strongest in the play. It is that of a girl pretending to possess occult powers of healing, loathing the deception but practicing it on the persuasion of her father, an ex-conjurer, and finally saved from a life of imposture by her love for a clergyman, Rev. Judah Llewellyn. The details of the plot include incidents of a highly dramatic character, and the part of Vashti Dethic is specially prolific of opportunities for artistic work.

WILLIAM H. MacDONALD.

The great opera combination known as The Bostonians has done much to raise the standard of musical taste in this country and to make really good music popular. One of its managers and greatest attractions is the eminent and popular baritone, William H. MacDonald. He was born in Steubenville, Ohio, had a beautiful voice as a child, and was financially aided by his brother to cultivate it. He studied with leading masters in England, Germany and Italy, and made his debut in the latter country in "Il Trovatore." He continued in Italian opera for a time, then became baritone with Emma Abbott, joined the Boston Ideals in 1880, and with Messrs. Karl and Barnabee organized The Bostonians in 1887, and has helped to make it the favorite musical organization of the country.

EFFIE SHANNON.

Miss Effie Shannon, who comes of a theatrical family, was born at Cambridge, Mass., and began her stage life at he age of ten, when she appeared as Eva in "Uncle Tom's Cabin," under the management of John Stetson. Later she appeared with Lawrence Barrett and Oliver Byron, and was afterward for a season each with Rose Eytinge, Robert Mantell and Miner's "Silver King" company. For two seasons she played light comedy parts in Augustin Daly's New York Stock Company, and in 1880 joined the Lyceum Company, playing important parts in all its notable successes, and then joining the forces of Augustus Pitou. She married in 1891, Henry Guy Carleton, the well known writer. She is a capable and painstaking actress, and a general favorite.

From Photo by Morrison.

HENRY E. DIXEY.

A few years ago "Adonis" was the play and Henry E. Dixey the actor most discussed by American playgoers. They are not much talked of now, but still Mr. Dixie is ranked among the popular comedians of the day. He was born in Boston in 1859, joined the Howard Atheneum company when nine years old, afterward played Peanuts in "Under the Gaslight," then went to Rice's "Evangeline" company and afterward made a success in "Iolanthe." He was engaged in "Adonis" which he made famous by his powers of mimicry and grace as a dancer, playing it in England as well as in this country. "The Solicitor" and "The Seven Ages," afterward produced, were not very successful, and Mr. Dixie has recently returned to "Adonis," under the management of E. E. Rice.

MATTIE VICKERS.

This favorite comedienne, who was born in Chicago, is the daughter of R. P. Vickers, who was a well known comedian but retired from the stage after his marriage. In 1876 she joined the stock company of Wood's Museum, managed by Hight and Rogers, playing Nan in "Good for Nothing," remained in that company until the spring of 1877, then appeared in sketches in vaudeville with her late husband, Charles S. Rogers, until the season of 1882, when she began starring. She was supported and managed by her husband until his death in December, 1888, since which she has been her own manager. Her leading plays are "Jacquine," "The Cherub," "Edelweiss" and "A Circus Queen," her favorite roles being the heroines in "Jacquine" and "Edelweiss," German dialect parts, in which she excels.

EBEN PLYMPTON.

Mr. Plympton has long been known as a capable actor and leading man. It was not long after his entrance into the profession that his good work in minor roles brought him advancement, and earned him popular favor in important roles. He has supported as leading man Edwin Booth, Lawrence Barrett and Mary Anderson, as well as other great stars, and he also played for one or two seasons in England, and starred for a while in "Jack." His best work has been done in the Shakespearean drama, showing an artistic conception of the great roles in which he has ably supported the most famous actors of the American stage; although his experience and training make him thoroughly acceptable as a leading man in a general line of work.

MARION MANOLA.

In a comparatively short period Miss Marion Manola has become prominent among American comic opera stars. She was born in Cleveland, Ohio, where she joined a church choir when she was about sixteen. She afterward went to Paris and took lessons from Mme. Marchesi, and later secured an engagement in a company playing "Falka" through the British provinces. An engagement at the Casino Theatre, New York, followed in 1887, then she joined McCaull's company and was afterward prima donna with De Wolf Hopper. She was soon after married to John Mason, and the two went to Europe, Miss Manola playing the heroine in "Maid Marian," under which title DeKoven and Smith's "Robin Hood" was presented in London. In company with her husband she is now starring in "Friend Fritz," taking the part of Suzel.

FAY TEMPLETON.

Fay Templeton comes of theatrical stock, her father, John Templeton, and her mother, known on the stage as Mabel Vane, having been long engaged as actors in the south and west. Fay went on the stage as soon as she could walk, and when in her early 'teens was leading lady of her father's company, traveling through the south She played Ralph Rackstraw in "Pinafore," Serpolette in "The Chimes of Normandy" and the title role in "Billee Taylor," when those tuneful operas were the rage. Later she went to New York where she shone in extravaganza and burlesque, then she went to England, Paris, Australia and elsewhere. Lately she returned and appeared at the head of her own company in "Madam Favart" and other operas for the season of 1893-4.

MARIE BURROUGHS.

As Irma in "Alpine Roses."

When Miss Burroughs was playing her first part in "The Rajah" at Madison Square Theatre, New York, she was still a raw amateur, but she was both ambitious and studious and she studied her art assiduously, Dr. Mallory, then manager, having placed her in charge of Mr. Louis F. Massen, to receive instruction. So when the run of "The Rajah" was ended, she was given the leading part of Irma in "Alpine Roses." She made a hit in this play, and afterward, in "Saints and Sinners" and other plays in the Madison Square repertory, appeared in leading roles under A. M. Palmer, who succeeded Dr. Mallory in the management. "Alpine Roses" was one of the plays in which she appeared in San Francisco in the year following her debut, when she received a reception such as is rarely accorded to a young actress.

WILSON BARRETT.

Mr. Barrett, who was born in Essex, England, February 18, 1846, was reared and educated in London. He began his career in 1864 as utility man at Halifax, England, rapidly gained reputation in the provinces and married Caroline Heath, a popular actress, in 1872. In 1876 Mr. Barrett made his London debut in "Jane Shore," at the Surrey Theatre. In 1879 he became lessee of the Court Theatre and after that of the Princess' Theatre, London. Here he introduced and played leading roles in "The Lights o' London," "The Silver King," 'Claudian" and "Hoodman Blind," all remarkable successes. Mr. Barrett has made several American tours, appearing in "Othello," "Hamlet," "Claudian," "Clito," "Chatterton," "Ben-my-Chree," "Virginius" and other roles, and earned great reputation and popularity in this country.

From Copyright Photo by N. Sarony.

SARAH BERNHARDT.

The greatest actress of the age is Sarah Bernhardt, a French woman of Jewish blood, born in Havre but educated at the Convent of the Sacred Heart at Versailles. She was baptized as a Catholic and desired to become a nun, but meeting obstacles to this ambition went to study dramatic art at the Paris Conservatoire. She made her debut at Molièrés house in "Iphigenie," and was afterward at several Paris theatres, making her first success in "Athalie" at the Odeon. Other successes followed, notably as Zanetto in Francois Coppée's "Le Passant" and Doña Sol in Hugo's "Hernani," and she soon reached the highest place. Since then as Phaedre in "Cleopatra" and as Jeanne d'Arc, as well as in other great roles, she has become world-famous.

CHARLES WYNDHAM.

Although Mr. Wyndham's career during recent years has been principally in London, it was at the Olympic Theatre, New York, that he made his first professional appearance, as a walking gentleman, in 1861. He then went south to join the Confederate forces, and was a surgeon in the Southern army until the war closed. He then went to London, appearing at the St. James Theatre as Arthur Lascelles in "All That Glitters is Not Gold." In 1869 he was at Wallack's Theatre, New York, playing Charles Surface in "The School for Scandal," later became manager of the Criterion Theatre, London, and made a hit as Charles Greythorne in "Pink Dominoes," and in the title role of "David Garrick" and in other parts. He has made several successful American tours since then.

EFFIE ELLSLER.

Miss Ellsler comes of a famous theatrical family, her father, John Ellsler, having been manager of a theatre at Cleveland, Ohio, from which many prominent actors were sent out, and her mother, Effie E. Ellsler, was also an excellent actress. Miss Ellsler was born in Philadelphia, made her first professional appearances at her father's theatre in children's roles, and her first part was that of Peachblossom in Augustin Daly's "Under the Gaslight." After gaining local fame she went to the Madison Square Theatre, New York, then to the Union Square Company, and since then has been at the head of her own company. She was the original Hazel Kirke in the play of that name, and also the original in the parts of Priscilla in "Storm Beaten," Zora Warden in "The Governess," and in the title role of Robert Drosiet's drama "Doris."

From Photo by Morrison.

JOSEPH HART.

Of that class of modern plays in which the plot and action are intended merely to serve as vehicles for the presentation of vaudeville specialties, those presented by Hallen and Hart as managers and principal performers are among the most popular. Joseph Hart, of this well known company, was born in East Boston, Mass., and made his first professional appearance at Baltimore Md., in April, 1878. He was with R. M. Hooley, Tony Pastor, J. H. Haverly, Pat. Rooney, the Simmons and Slocum Minstrels, Josh Hart, Rich and Harris and John Stetson, consecutively, until six years ago, when he formed a partnership with Frederick Hallen. They played "Later On" for five years and then produced "The Idea," which they are now playing with much success.

JEFFREYS LEWIS.

It was in San Francisco that the two sisters Catherine and Jeffreys Lewis lived, before they started out in the professional career in which they were both to become so prominent. Miss Jeffreys Lewis began her professional career as a member of a stock company in that city, and afterward she was connected with the leading companies in New York. She added great personal attractions to earnest purpose and by hard work secured for herself the approval of the critics and the favor of the public. She has been starring for some years in emotional roles, presenting "Forget-Me-Not," in which she has made great success as Stephanie, "La Belle Russe," "Clothilde" and other dramas, that have met great success throughout the country.

OLIVER BYRON.

An actor who is favorably known in all parts of the United States is Oliver Byron, a native of Baltimore, Md., and who has been actively identified with the theatrical profession since 1859, in which year he first appeared at the Holliday Street Theatre in "Guy Mannering" with Charlotte Cushman. After that he supported leading stars including Laura Keene, Maggie Mitchell, Lotta, Jefferson, Barry Sullivan, Booth, (playing Iago to his Othello) and others, until he took up a line of sensational dramas in which he has become famous and wealthy, including "Across the Continent," "The Inside Track," "The Plunger" and others. He has starred under his own management since 1870, and has sustained himself in public favor by ability of superior order, and plays that suit the popular demand.

KATE BYRON.

It was the fortune of two sisters, who were born in Limerick, Ireland, and named Ada and Kate Crehan, to become popular favorites of the American stage. One is Ada Rehan of Daly's company, and the other is Mrs. Kate Byron. They came to this country when young girls, and Kate made her debut in 1867 at Niblo's Garden, New York, with Mrs. Kate Bateman. She was afterward in the stock companies of Ben DeBar and Charles Pope at New Orleans, then with William Henderson at Pittsburgh, and afterward with Mrs. John Drew at Philadelphia. She then married Oliver Byron, and has won fame in Irish comedy characters in her husband's plays, notably as Jerry Twaddle in "The Inside Track" and as Widow Clover, in "The Plunger."

From Photo by Morrison.

FRED. HALLEN.

The very large class that visits the theatre simply to find food for mirth has a great liking for the plays that combine farce with vaudeville specialties. With this class the Hallen and Hart Company is a special favorite. Frederick Hallen, who, with Joseph Hart, heads the company, began his professional career as a variety performer in song and dance sketches with his wife, known on the stage as Enid Hart, the duo being known as Hallen and Hart. After his wife's death he became a partner with Joseph Hart, continuing the same name. Then they organized a company and produced "Later On," which they carried through several seasons with success, then bringing out "The Idea," which has met with a reception equally as cordial as that accorded its predecessor.

MOLLY FULLER.

In the combination of farce and vaudeville headed by Hallen and Hart one of the brightest and sprightliest promoters of mirth is Molly Fuller, known in private life as Mrs. Frederick Hallen. She was born in Chicago and received her education in the public schools of that city. When a little girl she appeared in local productions of "Pinafore" and other plays, but her first conspicuous success was made in July, 1884, at the original production of "Adonis," which took place at Hooley's Theatre. She appeared as one of the four Daughters of the Duchess, and although the part was a minor one, won marked attention. Later she appeared in "Venus," then married Frederick Hallen and has since been with Hallen and Hart in "Later On" and "The Idea."

W. J. SCANLAN.

Great ability, a sympathetic voice of great sweetness and an attractive presence made W. J. Scanlan the most popular Irish comedian and vocalist of recent time; and the misfortune that has clouded his mind and sent him into retirement has brought him the sympathy of all American playgoers. He was born at Springfield, Mass., in 1856, and at the age of thirteen became known as "The Temperance Boy Songster," traveling as such throughout the country. He afterward became a partner of Cronin, the Irish comedian, later starred jointly with Minnie Palmer for two years, and in 1881 began starring on his own account, producing "The Irish Minstrel," "Shane-na-Lawn" and other plays, and singing "Peek-a-Boo" and other songs that became famous.

From Photo by Morrison.

ODETTE TYLER.

This popular comedienne is of a southern military family, her real name being Elizabeth Lee Kirkland, and she was born at Savannah, Georgia. Her father was Gen. W. W. Kirkland, who was a West Point Cadet and entered the United States Navy, but went with the South during the civil war. Her uncle was General William Hardee, who was commandant at West Point, author of a leading work on military tactics and a Southern general. She went on the stage seven years ago at the Madison Square Theatre, New York, under Daniel Frohman, was for a while with Minnie Maddern, and also filled a special engagement with Steele Mackaye in "Colonel Tom," in which she made a big hit; and she has since been under the management of Charles Frohman. The portrait shows her in "The Lost Paradise."

WALKER WHITESIDE.

One of the youngest stars on the stage, but one who has made a most favorable impression in the leading roles of tragedy is Walker Whiteside. He was born in Indiana, but his father, the late Judge T. C. Whiteside, removed to Chicago when Walker was a young child. When he was fifteen years old he began a course in dramatic art under Samuel Kayzer of the Chicago Conservatory, and in 1884 he made his debut in "Richard III" and for two years played through the west as "the boy tragedian." He then left the stage for a year or two but returned to it in 1891, and in the summer of 1893 made a successful New York debut, followed by a Chicago season in which he appeared with <redit in "Hamlet," "Othello," "Richelieu," "Richard III," and as Shylock in "The Merchant of Venice"

CLARA LIPMAN.

A young and versatile actress no less famous for her beauty than for her ability as an actress is Miss Clara Lipman, who is now successfully starring at the head of her own company in "The Laughing Girl." Miss Lipman is a native of Chicago, where her father has been a successful business man for many years. She was for a season or so a member of Mme. Modjeska's company, and later made a successful hit in "Incog," under the management of Charles Dickson, exhibiting talents as a comedienne which won her great favor. Since she has been starring on her own account she has added to the favorable reputation then gained, and is a popular favorite in all parts of the country. The above picture represents her in the character of The Laughing Girl.

RICHARD GOLDEN.

Richard Golden, who was born in Bangor, Me., ran away from home in 1866 to join a circus. He was a dancer and singer in circuses and minstrel companies until 1876, when he joined the force of E. E. Rice in "Evangeline." Since then he has played over eighty parts in burlesque, comedy and light opera, notable ones being Le Blanch in "Evangeline," the Marquis in "The Merry War," and Gaspard in "The Chimes of Normandy." His favorite character, and the one in which he is best known, is that of Old Jed Prouty in the play of that name, in which he starred for five years, playing the part over 1400 times. Last season he joined forces with Pauline Hall, playing in opera, but expects soon to return to comedy and "Old Jed," in which he is favorably known all over the country.

PAULINE HALL.

When Pauline Hall began her career in light opera it was as a member of the chorus in the west. She came from Cincinnati and her name was Miss Schmitgali. Her voice was too good to be buried in the chorus, so she stepped out of it to become a prima donna, and set the youth of the land aflame with her languorous and statuesque brunette beauty. Her first great success was in "Erminie," but later she continued to be successful in the various operas that have made the New York Casino famous. Then she organized her own company and has since been successfully starring through the country in several comic operas including "Puritania" and her latest production, "The Honeymooners," which has proven very popular.

LYDIA THOMPSON.

A remarkable actress, who, to use her own words, has "played everything, from Columbine to Portia," is Lydia Thompson. She is an English woman and first gained fame as a dancer, appearing as Columbine in the Drury Lane pantomimes. She became famous in burlesque at the time that that class of plays was popular, and in 1868 brought over a famous troupe of burlesque artists who played "Ixion," "Babes in the Wood," "The Forty Thieves" and other extravaganzas all through this country. After burlesque lost its popularity she went into legitimate comedy, and has recently been playing the part of Lady Downe in "The Crust of Society." Her whole life has been spent on the stage and she has been immensely popular with two generations of playgoers.

CLARA MORRIS.

Miss Clara Morris is an actress whose talent brought her a position as one of the leaders on the American stage. She was born in Cleveland, Ohio, and beginning at the bottom of the ladder became leading lady in a local theatre and from thence went to Cincinnati. Her fame as an actress in roles requiring the highest dramatic talent soon brought her national reputation, and an engagement by Augustin Daly gave her the opportunity for the great successes that afterward followed. Among the parts in which she became famous were Julia in "The Hunchback," Leah, the Forsaken, Cora in "Article 47," Margaret Gauthier in "Camille," Miss Multon, and Odette in Sardou's play of that name. During recent years she has appeared at the head of her own company.

EUGENE COWLES.

The well known basso of the Bostonians, Eugene Cowles, was born at Stanstead, Province of Quebec, Canada, but was brought up in Chicago, where he became a clerk in the First National Bank. His voice was cultivated by Albert E. Ruff, of Chicago, and he attained local fame by singing in churches, quartettes, concert, oratories, etc. He sang one evening at a Press Club concert in which W. H. MacDonald, of the Bostonians, also sang. Mr. Cowles' voice struck Mr. MacDonald as a treasure worth obtaining and so in November, 1888, Mr. Cowles appeared with the company at Ford's Theatre, Baltimore, as Squire Bonton in "Dorothy." Since then he has remained with that organization, singing premier basso roles. His Will Scarlett in "Robin Hood" is specially admired.

LOTTA.

Charlotte Crabtree, familiarly known as "Lotta" to nearly all American playgoers, achieved fame such as is seldom attained by the stage soubrette. For years she created fun and reaped such a harvest that she is now, in her retirement, a wealthy woman. She also gained by her lovely character and disposition the esteem of all who have known her. She was born in New York in 1847, and made her first appearance as a child, six years of age, at Petaluma, Cal. Ten years later she appeared at Niblo's Garden, New York, then went on a western starring tour with her father and mother. As the Marchioness in "Little Nell" she became famous, and her drolleries in "Firefly," "Topsy," "Musette," "Bob," "Nitouche" and "The Little Detective" are among the most pleasant memories to all who admire pure but enthusiastic merriment.

E. J. HENLEY.

For several years past Mr. Henley has held a prominent position among the best representatives of the legitimate drama. He is an Englishman and had attained a good standing as a capable actor in London and the English provinces, before coming to these shores. He was received with great favor as leading man for M'lle Rhea for two seasons, and after that he was seen as leading man with Mrs. Leslie Carter in her production of "The Ugly Duckling." After that he joined forces with Aubrey Boucicault in a starring tour of the Pacific Coast, but shortly afterward was compelled to discontinue playing because of threatened loss of sight. All his work has been thorough and painstaking, showing that close study has supplemented his natural ability.

MILDRED HOLLAND.

When Miss Mildred Holland, who lived in Chicago, made up her mind to go on the stage she pursued a sensible course and went into a thorough training for the profession. She took a complete course at the Chicago Conservatory, under Samuel Kayzer, studied all the branches of dramatic work, pantomime and dancing, and became proficient in each, and also learned fencing with broadsword and foil under Col. Monstery. She made her first professional appearance September 24, 1890, at Hermann's Bleeker Hall, New York, at the initial performance of "Superba," produced by the Hanlons, creating the leading heavy role of Wallalia, the wicked Queen, in which she played two seasons, then took the leading part of Diane in "Paul Kauvar," under the management of Eugene Robinson.

JOHN DREW.

As the son of John Drew, a famous Irish comedian, who died in 1862, and of Mrs. John Drew, who is one of the most famous American actresses, the younger John Drew may have come to his talents by heredity. At any rate, he had excellent training for the profession, in which he began as Plumper in "Cool as a Cucumber," at his mother's theatre, the Arch Street, in Philadelphia, at the age of twenty, in 1873. He afterward supported Adelaide Neilson, Edwin Booth, Fanny Davenport and other stars, and then joined Daly's company in 1879. Among his best parts is Petruchio in "Taming of a Shrew" and in numerous roles he has shown himself to be an able and thoroughly trained actor. Lately he has been starring with success in Henry Guy Carleton's comedy "The Butterflies."

MARY HAMPTON.

A favorite and well known actress, popular with American playgoers, both for her personal charms and her artistic ability, is Miss Mary Hampton, who has for several seasons been identified with important roles in some of the most successful productions of Palmer's, Frohman's and other first-class companies. She made one of her first notable successes in "Money Mad," at the Standard Theatre, and later joined the Madison Square Theatre company, appearing in "The Merchant" and other plays in the A. M. Palmer repertory Then she became leading lady in the support of Harry Lacy, then starring in "Jack Royal of the 92d," and afterward went to Frohman's Boston company, appearing in "The Lost Paradise." Still more recently she has gained special favor in the part of Diana Stockton in Bronson Howard's successful drama, "Aristocracy."

CHARLES WALTER COULDOCK.

This accomplished veteran of the stage was born in London in 1815 and made his mark in his own country before coming to the United States. He appeared in London in 1835 as Othello and afterward pursued a successful career there, first appearing on the American stage at the Walnut Street Theatre, Philadelphia, in 1849, as leading man in the support of Charlotte Cushman. He was the original Abel Murcot in "Our American Cousin," the original Dustan Kirke in "Hazel Kirke," and played leading roles in "Esmeralda" and all the famous plays of the Madison Square repertory. He has also starred extensively in "The Willow Copse," "The Chimney Corner" and other plays, and is everywhere recognized as a finished exponent of dramatic art in its highest development, enjoying also a well deserved personal popularity.

ROSINA VOKES.

About thirty years ago five children known as the Vokes Family appeared in a Christmas pantomime at the Surrey Theatre, London, England, and made such a success that F. B. Chatterton later secured them as a special attraction at the historic Drury Lane Theatre. The five were Fawdon, Frederick M., Jessie, Virginia and Rosina, the latter only three years old when she first appeared on the stage. This Vokes Family afterward became famous in England and America as representatives of a specially mirthful class of comedies. Rosina retired from the stage when she married Cecil Clay, a London barrister, but returned to it in 1884, and afterward spent most of her time in America, where she became a leading favorite. In her line of characters Miss Vokes was inimitable. She died in January, 1894.

From Photo by Morrison.

ROBERT HILLIARD.

Robert Cochran Hilliard, who was born in New York city, entered the dramatic profession in his theatre, the Criterion, in Brooklyn, starring in "False Shame," "Engaged" and "Led Astray," his first appearance being January 18, 1886. The following October he played leading business under Charles Frohman's management in ' Daughters of Ireland," and has since been identified with numerous leading parts, including the title role in "Mr. Barnes of New York" and Richard Gray in "Adrift," a play of which he is author, produced June 6, 1893, at the Union Square Theatre, New York. Later he associated himself with Mr. Paul Arthur, starring together in "The Nominee," a very successful production. Mr. Hilliard has become very popular with the public in all parts of the country.

ADELAIDE PRINCE.

In a few years Miss Prince has won by hard work and native ability a prominent position as an actress. Born in London, England, she came to this country in childhood. She became prominent in amateur theatricals at Galveston, Tex., playing there as Pauline in "The Lady of Lyons" and similar roles with great local success. Private tuition at the Lyceum School of Acting, New York, under Henry C. DeMille and Franklin H. Sargent followed, and she then engaged for a season with J. M. Hill, opening at Portland, Me., as Ethel Sorrento in "A Possible Case." Then she joined Augustin Daly's company, playing seconds to Miss Ada Rehan in America, London and Paris, and then became leading lady at the New American Theatre, New York, managed by T. H. French.

JOSEPH B. POLK.

In the Lyceum Comedy Company, organized by Daniel Frohman to present a repertoire of modern comedies, Mr. Joseph B. Polk is a leading member. He has long been a favorite with the American public and is a comedian of marked ability. He had done acceptable work with prominent stock companies before he joined the Union Square Theatre company, in which he made a palpable hit in the part of George Washington Phipps, the commercial traveler in "The Banker's Daughter," which ran for several years. In 1883 he started out as a star in "Mixed Pickles," to which he afterward added "The Silent Partner." Since joining Frohman's forces he has done excellent work in "The Guardsman" and other plays presented by that company.

AMELIA SUMMERVILLE.

Miss Summerville, who in private life is known as Mrs. Frederick Runnells, was born in Kildare, Ireland She joined the Holman English Opera Company when quite young as chorus and ballet girl under the direction of Mrs. Harriet Holman. Her first attempt in a part was as Emmeline in "Uncle Tom's Cabin," but her formal debut was made in Toronto, Canada, in "The Pet of the Petticoats." She has been succeseful in comic opera and burlesque, was a member of the Collier and Rice Iolanthe Co., playing the Fairy Queen in that opera, then created the part of Rosetta, the Mountain Maid in the original production of "Adonis" at Chicago in June, 1884, later joined the Miles and Barton Orpheus and Eurydice Co., appearing as Juno, and again appeared in "Adonis" under Rice and Dixey's management

JOSEPH MURHPY.

In the delineation of the rollicking heroes of Irish comedy drama no actor of our time has made a greater success than Joseph Murphy. He began his professional career as a member of a minstrel company, then took to playing Irish character parts and made such a success that he began to star in Irish dramas. The plays produced by him are of a popular character, following traditional lines and appealing to Irish patriotic sentiment. His leading successes are "The Kerry Gow," "Shaun Rhue" and "The Donaugh," all of which have drawn large audiences in the principal cities of America. Mr. Murphy has made not only an artistic but also a financial success, and has accumulated a large fortune as a result of his ability in this line.

From Photo by Morrison

HENRIETTA CROSMAN.

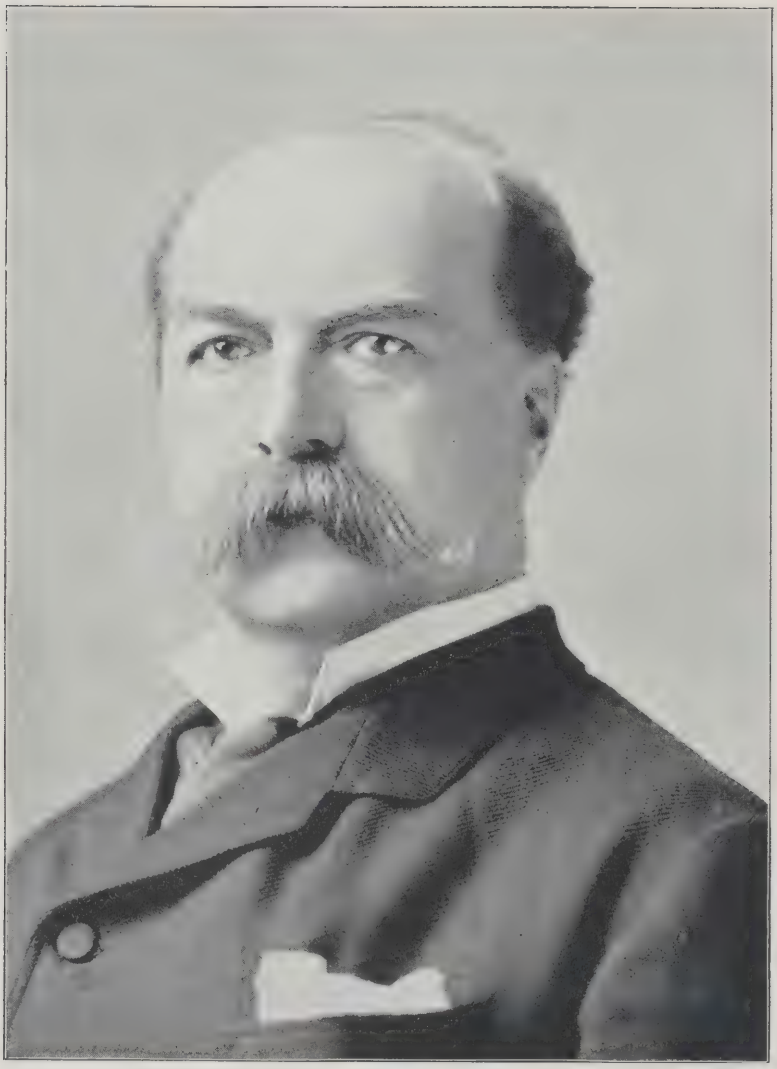
Miss Crosman, who was born at Wheeling, W. Va., wanted to become an opera star and studied at Vienna and Paris, but she lost her voice and then turned her thoughts to the drama. Her first appearance was as Lily in "The White Slave," under the management of its author, Bartley Campbell, at the old Windsor Theatre, New York. Later she played second business for two years at Daniel Frohman's Lyceum Theatre, New York, then was with Daly's company, where she played Celia to Miss Rehan's Rosalind in "As You Like It," played leading business, Parthenia, Virginia, etc., with Robert Downing, played Gladys in "The Rajah" under A. M. Palmer, and for the past two years has been under the management of Charles Frohman, doing excellent work.

LOTTIE COLLINS.

In the realm of vaudeville Lottie Collins has, since the days when "Ta-ra-ra Boom-de-ay" was the rage, been one of the bright, particular stars. The words of the song were neither bright nor witty, but the tune, in some way—especially the refrain—struck popular fancy, and the song was done to death in all countries where people sing or whistle, or where the organ grinder is to be found. Lottie Collins had sung in this country, at Tony Pastor's, before she made her London hit in this song and made herself famous. Since then she has made two very successful tours of this country, singing and dancing in the best vaudeville companies, and is recognized as one of the best artistes in this particular line.

MARGARET MATHER.

Miss Mather has been a star ever since she first appeared on the professional stage. She was born in the village of Tilbury, near Montreal, Canada, and as a child went to Detroit and afterward to New York. She studied under Mr. George Edgar and appearing afterward as Cordelia in "King Lear" she showed such ability that J. M. Hill, the manager, made a contract with her. After nearly two years training she made her debut at McVicker's Theatre, Chicago, as Juliet, August 28, 1882, and after that appeared in all the principal cities except New York, and in that city scored a triumph in October, 1885. She has since appeared in many roles: Rosalind, Leah, Julia, Pauline, Medea and others with marked success, gaining praise from critics and the public.



TOMMASO SALVINI.

Although playing in a tongue unknown to his English and American audiences, the fidelity of his art has won for Tommaso Salvini great fame in these countries as an exponent of Shakespearean roles. Some critics have spoken coldly of his conception of these parts, but the general public has admired them as embodying the highest ideals of art. It is in "King Lear," "Hamlet," "Othello" and "Macbeth" that he is best known to American playgoers. He was born in Milan, Italy, January 1, 1830, and for forty years has been famous in his native country, of which he is the greatest actor. By many he is regarded as the greatest tragedian of the age, and his genius and studious completeness of portrayal of tragic roles is universally conceded.

MARIE BURROUGHS.

As Mary Blenkarn

The play of "The Middleman," written by Henry Arthur Jones, is one of the most popular in the repertory made famous by E. S. Willard and his company. It gives to Mr. Willard, in Cyrus Blenkarn, the potter, great opportunities, which he effectively improves. The part of Mary Blenkarn, his daughter, played by Miss Burroughs, is one in which she has been received with uniform favor by the press and public. It is not, like Vashti in "Judah," the commanding part in the play, but it is one in which the most artistic shadings are required. A prominent Chicago critic has said of the play: "No great price would be paid in heaven for the soul of the man who could sit unmoved through the second act of "The Middleman," as it is defined by Mr. Willard, beautifully aided by Miss Burroughs."

JAMES LEWIS.

Mr. Lewis, who is admitted to be a great comedian, is unique among those bearing that distinction in the fact that he has never "starred." For twenty-five years he has been in Augustin Daly's Company, which he has done much to make famous. He was born in Troy, N. Y,, in 1839, played his first part there in 1858 and afterward traveled through the west. He secured his first New York engagement at the Olympic Theatre, then under the management of Mrs. John Wood, and soon became a popular comedian. He has added greatly to his reputation since joining Mr. Daly in 1869; was the original Bob Sackett, the original of Cheviot Hill in "Engaged" and of Perkin Middlewick in "Our Boys" and has created other notable parts.

MRS. G. H. GILBERT.

Mrs. Gilbert, who in her line is not excelled on the stage, has since 1869 been one of the chief members of Augustin Daly's company. She was born in England and for many years was famous as a dancer. In 1846 she married the late George Henry Gilbert, also a dancer, and the two came to this country in 1849. Tiring of dancing she began studying theatrical roles, and as "first old woman" became famous, notably as the Baroness in "Finesse," the Schoolma'am in Brougham's "Pocahontas" and as the Marchioness in "Caste." Since joining Mr. Daly's company she has achieved highest approval from the press and public of both England and America for her artistic methods and intelligent interpretation of many important roles

JOSEPH HOLLAND.

This gentleman, whose full name is Joseph Jefferson Holland, has made much success in light comedy roles, such as Percival Pervice in "Wilkinson's Widows" and Arthur Hummingtop in "The Arabian Nights." He confesses to an ambition to play "David Garrick" and the more pretentious of the old-fashioned and romantic light comedy roles. He was born in New York city and as a child appeared for a few months at the Olympic Theatre there. He entered the profession regularly on March 25, 1878, at Wilmington, Del., playing Lord Scroop and The Dauphin of France in George Rignold's production of "Henry V." Later he was with John T. Raymond, McKee Rankin, Clara Morris and others until 1886, then was three seasons with Augustin Daly, joining Charles Frohman's forces in 1889 in "Shenandah."

HELEN DAUVRAY.

One of the most successful and popular actresses of our time is Helen Dauvray. She was born in Cincinnati, Ohio, but went in infancy to California. There when five years old she appeared as Eva in "Uncle Tom's Cabin" in a company that included Junius Brutus Booth, Jr., Charles Thorne and Frank Mayo. Lucky investments in mining stock made her rich and she went to Europe and studied for several years. She appeared with success in a French play written for her by M. Paul Ferrier at the Folies Dramatiques in Paris, then returned to the United States, and has presented successfully numerous plays, although Bronson Howard's "One of Our Girls," in which she plays the heroine Kate Shipley, is the one in which she is most famous.

MRS. D. P. BOWERS.

This popular actress was born in Stamford, Conn., March 12, 1830, being the daughter of Rev. William A. Crocker, an Episcopal clergyman, who died in her infancy. She first appeared at the Park Theatre, New York, July 16, 1846, as Amanthis, and in 1847 married D. P. Bowers, a prominent actor, who died in 1857. She became famous in the leading female roles of tragedy, not only in this country but in England also, making her London debut at Sadler's Wells Theatre in September, 1861, as Julia in "The Hunchback." In 1863 she returned to this country and became recognized as one of the leading impersonators of such characters as Queen Elizabeth, Queen Mary, Lady Macbeth, and Lady Audley. More recently she has been a member of A. M. Palmer's stock company.

JEANNIE WINSTON.

One of the popular favorites of light opera in this country is Jeannie Winston. Her real name is Jeannette Webster Bruce, and she was born in Liverpool, England, and brought up at Aberdeen, Scotland. From thence she went to Australia and made her first professional appearance at Melbourne. Her first engagement in this country was with Tom Maguire of San Francisco, who introduced so many Australian artists to the American stage. Later she was with H. B. Maher, John A. McCaull, S. W. Fort and others, and she has appeared at the head of several companies of her own in "Boccaccio," "Fatinitza," "Donna Juanita," "Fra Diavolo," etc , usually appearing in "boy" parts, although she expresses a preference for feminine roles. She makes her winter home at Florence, Italy

GEORGE RIGNOLD.

This prominent English actor has made himself well-known on this side of the Atlantic in two successful tours, during which he visited all the principal American cities. He was at the Bath and Bristol theatres before going to London, his first success in the British metropolis being in the character of Sir John Brydges in "'Twixt Axe and Crown," at the Queen's Theatre. Among his successes after that were the characters of Father Isambard, in Tom Taylor's drama of "Joan of Arc," Posthumous in a revival of "Cymbeline," Icilius in "Virginius," Romeo in "Romeo and Juliet," Amos Clark in the play of that name, and he is specially noted for his superb impersonation of the part of Henry V. It is in this part that he is best known in the United States.

MINNIE SELIGMAN CUTTING.

Miss Minnie Seligman, daughter of a prominent banker in New York City, had gained much local fame as a gifted amateur, before she made her appearance on the professional stage. She started out as a star and won immediate success in "The Suspect," in which she took the leading role, a soubrette part. After that she became leading lady in Charles Frohman's company, appearing in several plays but making a specially notable success in "My Official Wife." Then she married, her husband, Mr. Cutting, being well known in New York society, and later appearing as an actor in the same company with his wife. Recently Mrs. Cutting has been starring with success in "Olaf," a spectacular melodrama. and other plays.

FRANK MAYO.

Among the prominent favorites of the American stage is Frank Mayo, who has for more than thirty years taken rank with the best actors of this country. In the early '60's he was playing in California in the same company with Junius Brutus Booth, Jr., and after that he became leading man in some of the best stock companies playing the legitimate drama, including all the Shakespearean roles as well as modern plays. Afterward he gained wider fame by his excellent creation of the character of Davy Crockett in the play of that name, which has become identified with him in the same manner that Rip Van Winkle is with Jefferson. Mr. Mayo afterward produced "Nordeck," which he continued for several seasons, but has recently returned to Davy Crockett, in which he has met with much success during the past season.

ISABELLE EVESSON.

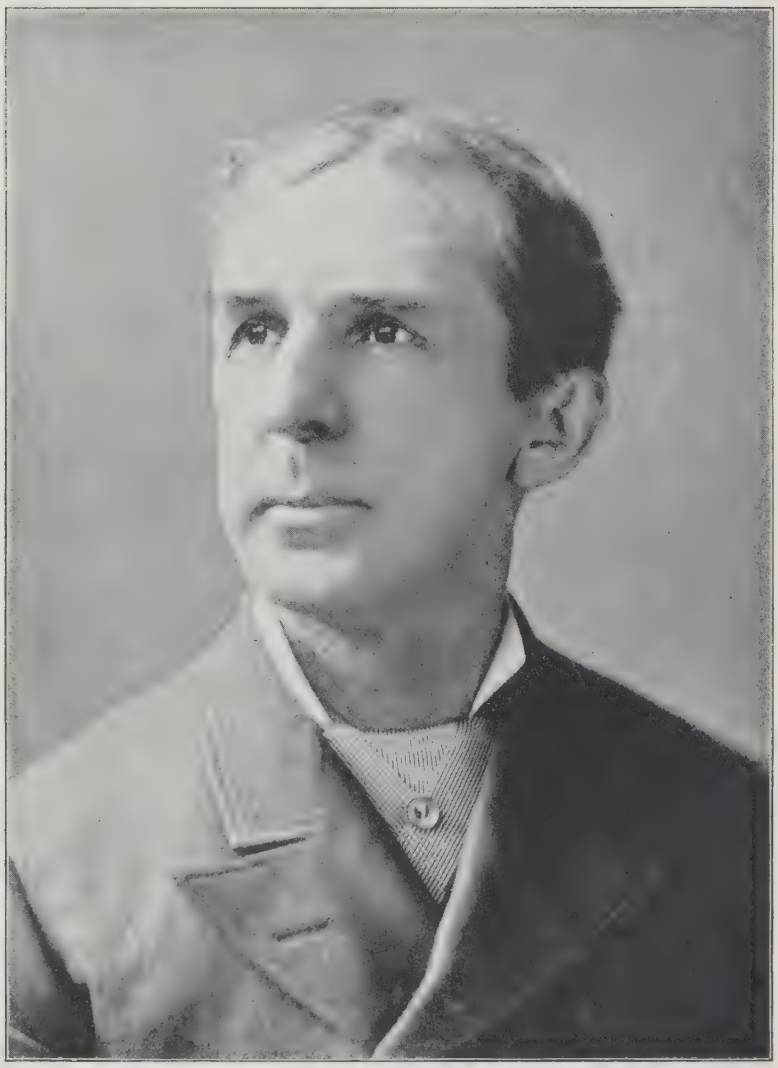
Successes both in this country and England have rewarded the skill and hard work of Miss Isabelle Evesson. Born in New York state she was scarcely sixteen years old when she made her first professional appearance at Daly's Theatre, New York, in "The Royal Middy," and later appeared as Psyche in "Cinderella at School" and was understudy for Miss Ada Rehan. Then she took the place of Mrs. McKee Rankin as Carrots in "Forty-Nine," then in Wallack's company appeared as Fuschia Leach in "Moths." From thence she went to the Criterion, London, for two years, and returning home went to the Boston Theatre in 1886. She has since been seen in many leading roles, including Mrs. Brown in "Dr. Bill" and principal parts with Henry E. Dixey's company

FREDERICK BOND.

This excellent actor, who was born in New York City, began his theatrical career in the stock company of Wallack's Theatre in 1878, and afterward became connected with Abbey's Park Theatre. He was afterward with B. McAuley for a year, then with Sol Smith Russell for three years, and then joined Augustin Daly's stock company. During seven years in that company he played Jaques and Touchstone in "As You Like It;" Adonis Evergreen in "My Awful Dad;" Flute in Midsummer Night's Dream;" Prosper in "A Scrap of Paper;" Puff in "The Critic," and other notable parts. In 1891 he joined Charles Frohman's company, playing Lebussiere in "Thermidor," and also appearing in "Aristocracy." In the summer of 1893 he appeared for eight weeks at the National Theatre, Washington, in a round of legitimate comedies.

M'LLE FATMAH DIARD.

Born in St. Louis less than a quarter of a century ago, of a French family, M'lle Fatmah Diard has become distinguished as one of the sweetest songstresses of America. Introduced to the public under the management of John Stetson she has since been with J. E. Duff, E. E. Rice, Charles E. Ford, Mme. Zelda Seguin and the Bostonians, and has sung as prima donna soprano in all the favorite light operas in parts from Josephine in 'Pinafore" to Maid Marian in "Robin Hood" and Katrina in "The Knickerbockers," in standard English opera in "Martha," "Fra Diavola," "The Bohemian Girl," and "Stradella," and in grand Intalian opera, notably as Lucia in "Lucia de Lammermoor" Marguerite in "Faust" and Santugga in "Cavalleria Rusticana." Next September she goes to Paris for a year's vocal lessons with the famed Mme. Marchesi.



JOHN T. RAYMOND.

None of the great actors who have gone is more pleasantly remembered than the genial American John T. Raymond. His right name was John O'Brien, and he was born in Buffalo, N. Y., in 1836. His first appearance was made at Rochester, N. Y., as Lopes in "The Honeymoon," in 1853. He made steady progress in the profession, but his first great success was made as Asa Trenchard in "Our American Cousin," at Laura Keene's Theatre in New York in 1861. Later he played the same character in London, Paris, Liverpool, Birmingham and Glasgow, to the Lord Dundreary of E. H. Sothern. He returned to the United States in 1868. He made his most memorable hit as Col. Mulberry Sellers in "The Gilded Age," and later added the successful creations of Bob Belter in "In Paradise" and General Josiah Limber in "For Congress."

KITTY CHEATHAM.

Born at Nashville, Tenn., daughter of the late Colonel Richard Boone Cheatham. Miss Kitty Cheatham found herself, when seventeen years old, compelled by reverses of fortune and the death of her father to seek an occupation, and went to New York with her mother to seek an engagement. Her sweet soprano voice found her employment in Colonel McCaull's company, her first part being a small one in the "Black Hussar" at Toledo, Ohio. She advanced rapidly, gained favor at the Casino, New York, as Cerise in "Erminie" and later played leading roles in "Falka" and other operas. Then she left comic opera for comedy, and has become an important member of Augistin Daly's company, in which she made special success as Kate in "The Foresters". On several occasions she has played Miss Rehan's parts, which she has done most acceptably

From Photo by Morrison.

MISS ULLIE AKERSTROM.

Miss Ulrica Akerstrom was born in New York city in 1863. She began her professional career as a dancer and pantomimist, in which she received her instruction from her mother, her debut being made at Milwaukee, Wis. After hard and persistent application she made her debut as a star at South Norwalk, Conn., as Lady Isabel in "East Lynne." Later she took to writing her own plays, to which her repertoire is now entirely confined. These include "Annette, the Dancing Girl," "Little Busybody," "Miss Roza," "That Smith Gal," "The Sultan's Favorite," "The Egyptian Dancer" and "A Pauper's Fortune," all of which have been successful, and she is specially admired in the parts of Miss Roza and as Zulima in "A Sultan's Favorite."

MARIE BURROUGHS.

As Kate Norbury.

Joseph Hatton's play, "John Needham's Double," has many elements of dramatic strength. It presents the idea—not new, but always artistically difficult—of the portrayal, by one actor, of two men of different mental and moral characteristics, but with the same externals. This idea is most effectively carried out by Mr. Willard in the dual role of the English gentleman and the forger and murderer. Miss Burroughs plays in this drama the part of Kate Norbury, sister of the murdered man, in which are represented strong situations and emotions—the sister's love, the awakening suspicion of the crime, the trying ordeal of a cross-examination, and culminating in a forcible denunciation of the murder. Her conception of this role has met with marked approval wherever it has been presented.

EDWARD H. SOTHERN.

The son of Edward A. Sothern, the great comedian, became an actor because he liked the stage. His father strongly opposed the notion but at last gave in, and Edward H. Sothern appeared in a small part with his father at Abbey's old Park Theatre in New York City. He had indifferent success for a while, but finally made a hit while playing with Helen Dauvray in "One of Our Girls." On May 3, 1887, he appeared at the Lyceum Theatre, New York, as Jack Hammerton in "The Highest Bidder," and since then has been recognized as an actor of great ability and has starred in several new plays, including "Lord Chumley," "The Maister of Woodbarrrow," and his recent success of "Sheridan, or the Maid of Bath."

M'LLE HORTENSE RHEA.

A career of over ten years in this country has made M'lle Rhea well known to the patrons of the legitimate drama in America. She was born in Brussels, Belgium, her father being a wealthy manufacturer, who died when she was still young Being ambitious to become an actress, she procured admission to the Paris Conservatoire, where she studied under the famous Beauvallet. For ten years she was a favorite in France, and in 1881 she made her first appearance in this country at Boston in the title role of "Adrienne Lecouvreur," playing in the English language. She has since added other important roles to her repertoire among which Camille, the Empress Josephine and the Queen of Sheba are characters in which she is widely popular

J. K. EMMET.

Joseph Kline Emmet was born in St. Louis March 13, 1841. He began his career on the stage in a minstrel company and introduced in the olio the broken German dialect that afterward made his fame. Ben DeBar, the famous western manager, gave him a letter to Dan Bryant, whose company was performing at Tammany Hall, New York, and he engaged him to sing dialect songs. Afterward he joined Hooley's Minstrels, but by the advice of Ben De Bar made an arrangement with Charles Gayler, a playwright, who wrote for him "Fritz, Our Cousin German," the first of the "Fritz" plays, afterward so famous. Emmet held the favor of the public until his death in 1892. He has never been equaled in that class of characters.

JANE HADING.

Mlle. Jane Hading was born to the stage, her father having been an actor at the Gymnase, at Marseilles, where she appeared in child's parts. It was in Algeria that she made her formal debut in operetta. Later she was at Cairo, Egypt, then returned to Marseilles, and in 1877 made her Paris debut in "La Chaste Suzanne" at the Palais Royal and made later successes in comic opera at the Renaissance. She then abandoned the lyric stage and went to the Gymnaze, creating the part of Claire in Ohnet's "Le Maitre des Forges," which brought her to the height of fame Since then she has added to her reputation in "Sapho," "Frou-Frou," "L'Aventuriere," and "L'Etrangere." She has made two successful tours of the United States.

WILLIAM WARREN.

The active stage career of Boston's great comedian covered a full half century. He was born in Philadelphia November 17, 1812, and his father, also named William Warren, was a fine actor and manager of the Chestnut Street Theatre, Philadelphia. William Warren made his first appearance in that city, at the Arch Street Theatre, playing Norval to the Old Norval of the elder Booth, October 27, 1832. He joined a strolling company headed by Mr. Jefferson (father of the present Joseph Jefferson), afterward played in New York, and opened in Boston in 1846 and remained the favorite actor of that city until he retired from the stage in 1883, playing 580 different characters, including Dr. Pangloss, Sir Peter Teazle and Eccles in "Caste." He died in 1888.

AGNES BOOTH.

Agnes Booth's fame has been made in the entire Shakesperian repertoire, as well as in such favorite modern dramas as "Engaged," "Young Mrs. Winthrop," "Jim the Penman," "Russian Honeymoon," etc. Her maiden name was Marion Agnes Laud Rookes, and she was born at Sydney, Australia, October 4, 1846, made her debut as a dancer there when a child and later was with companies playing in California. She was married at sixteen, at San Francisco, to Harry Perry, an English actor, becoming a widow a year later. In 1865 she appeared in New York and became leading lady with Edwin Forest. She was married in 1865 to Junius Brutus Booth, who died in 1883; and in 1885 she was married to John B. Schoeffel, of Abbey, Schoeffel & Grau, managers.

FRANK DANIELS.

One of the most popular among the comedians devoting their talents to farce comedy is Frank Daniels. He was born in Dayton, Ohio, but reared and educated in Boston, Mass. It was in the latter city that he made his first professional appearance in 1883. He developed great ability in broad comedy, one of his first successes being in the character of "A Rag Baby." Then he started out at the head of his own company in "Little Puck," a dramatic adaptation of F. Anstey's humorous novel "Vice-Versa," which he has successfully presented for the past seven seasons, and into which he has introduced from time to time new musical and specialty features. With this amusing farce he has accumulated wealth as well as fame.

ANNIE MYERS.

Miss Annie Myers, as she is billed, or Mrs. Myers, as she is in private life, was born in Baltimore, and married Mr. Harry Myers, while still in her teens. She appeared in private theatricals in "The Mystic Light," and later played Germaine in "The Chimes of Normandy," and Hebe in "Pinafore." Later Mr. and Mrs. Myers found business affairs unpropitious and both joined the chorus of an opera company organized by Charles Ford, and later were with the Wilbur Opera Company. Then they joined McCaull's Opera Company, where Mrs. Myers made her mark, soon being recognized as one of the queens of comic opera, which she has since well sustained under the management of the Aronsons, in "The Tyrolean" and other operas.

MRS. E. W. PHILLIPS.

In that class of roles designated in stage parlance as "leading old women" Mrs. E. W. Phillips is the representative actress of the American stage. She was for some years a member of the famous stock company of Ben DeBar at St. Louis and went from there to New Orleans to play old lady parts at the Varieties Theatre, the leading stock theatre at New Orleans, under the management of Lawrence Barrett. Afterwards at New York she was identified with all the successes at the Union Square Theatre. She then went to the Madison Square Theatre and from there to Wallack's (now Palmer's) when A. M. Palmer took the house. She was at one time with Lester Wallack's company, and figured prominently in an old lady character in the notable production of "Rosedale."

ELEONORA DUSE.

Among the great celebrities of the stage of Continental Europe who have been seen in the United States, none has made a greater artistic success than Eleonora Duse, who is recognized as Italy's foremost tragedienne. She has been for years prominent in her own country and won fame in an extensive repertoire as one of the most versatile and gifted representatives of tragedy. Among her great successes have been "La Dame aux Camelias," "La Tosca" and "Fedora," as well as her great part of Santuzza in "Cavalleria Rusticana." In the season of 1892–1893 she appeared in the larger American cities and her wonderful exhibition of dramatic power and her unconventional conception of these and other great roles were fully worthy of her great European reputation.

SIG. PERUGINI.

One of the popular favorites of light opera is the dramatic tenor Sig. Perugini. His real name is John Chatterton and his early life was spent in Michigan. As a choir boy he developed a voice of great sweetness and he was sent to Italy and placed under the instruction of the best masters. Later, as Signor Perugini, he sang with success in grand opera in Italy and other parts of Europe as well as in America, then joined the McCaull Opera Company as principal tenor, making a success in "The Queen's Lace Handkerchief" and other productions of that company. He later joined the company managed by Messrs. Canary and Lederer, and headed by Lillian Russell, whom he married early in the present year.

ISABELLE URQUHART.

Miss Urquhart is by birth an American, but of Scottish descent. She first appeared on the stage about 1880 with D'Oyly Carte at the Standard Theatre, New York, as a member of the chorus in the opera of Billee Taylor. Then she joined Augustin Daly's company, in which she played utility parts, and later was with the late Lawrence Barrett. She then went back to the lyric stage, appearing as Venus in "Orpheus and Eurydice" under Brooks & Dickson's management, then joined the Casino chorus but was soon given small parts and rapidly advanced until she became one of the reigning queens of comic opera, making her first palpable hit as Cerise in "Erminie." For the past two or three seasons she has been in London, where she has won great favor.

E. M. HOLLAND.

Mr. Holland has long been known as a thoroughly capable actor, having been a member of several prominent stock companies. He has created several important roles that have given him a still higher place among the celebrities of the American stage. The part of Capt. Redfern the detective, in "Jim the Penman," as portrayed by Mr. Holland, was one of the strong features of that drama, and he made another marked success as Col. Moberly in "Alabama." The play of "Col. Carter, of Cartersville," adapted from F. Hopkinson Smith's well known story, was not a lasting success, but Mr. Holland's work in the part of Col. Carter was recognized as a most artistic creation. Mr. Holland is now, as for several seasons past, playing under A. M. Palmer's management.

MISS ESTHER PALLISER.

When the tuneful operas of Gilbert and Sullivan were the rage in this country there appeared upon the American stage an English singer whose fresh young voice and charming presence, as well as her dramatic skill, brought her great favor. The critics joined the popular chorus and predicted for her a brilliant future. After a stay, all too brief, in this country, she returned to her native Albion, where she has won her more recent fame in a more ambitious field of musical effort, singing in grand opera, oratorio, and as a leading soloist in the great musical festivals. Her voice is delicately modulated and passing sweet, as well as thoroughly trained, and although her passage to the foremost rank has been rapid it has been fairly earned.

JOHNSTONE BENNETT.

Miss Johnstone Bennett, the original in this country of "Jane," in the play of that name, was born on the ocean. She was left motherless in infancy and was adopted by a Mrs. Bennett. When she determined to go on the stage she answered an advertisement and secured an engagement in a small company. Mr. Richard Mansfield saw her and engaged her to create the part of Sally in "Monsieur." In his company she afterward appeared as Kathleen in "Beau Brummell," the Vassar Girl in "Prince Karl," and the dancer in "A Parisian Romance." Then she went to Charles Frohman's company, first appearing as Roxana in "All the Comforts of Home," and then in "Jane." Next season in the same company she will appear as Tommy in "The Amazon."

Photo by Baker.

LIZZIE EVANS.

This popular soubrette was born and reared in Mount Vernon, Ohio. In 1879 she joined a small company playing in the villages of Ohio and neighboring states and then she joined Barney McAuley, who was starring in "A Messenger from Jarvis Section." After that she was with Milton Nobles and then starred for eight years under the management of C. E. Callahan, as Chip in "Fogg's Ferry," Mary Jane in "The Buckeye" and in other parts. Then followed a season under Rich and Rosenbaum in "A Little Blacksmith," and another under Litt and Davis in "A Nutmeg Match." She was married at Atlanta, Ga., in 1891, to Harry Mills, who was playing the comedy roles in her company. Among her parts she confesses a special liking for Chip in "Fogg's Ferry," her first star part.

From Photo by Morrison

LIZZIE HUDSON COLLIER.

Appearing in many of the most popular productions of leading companies, Lizzie Hudson Collier has for several years been one of the most accomplished "leading women" on the American stage. She is a niece of the well known actor and manager, James W. Collier, and was educated at the New York Normal College. Very shortly after her graduation Mrs. Collier made her first success as Mrs. Brown in "The Banker's Daughter," which she assumed, to meet an emergency, at a few hours' notice. Later, she succeeded Sarah Jewett at the Union Square Theatre, New York, as the heroine in "The Lights of London." Since then, in the position of leading actress with such famous stars as Joseph Jefferson, Nat C. Goodwin and William H. Crane, Mrs. Collier has won general favor.

TECKLA MORTON.

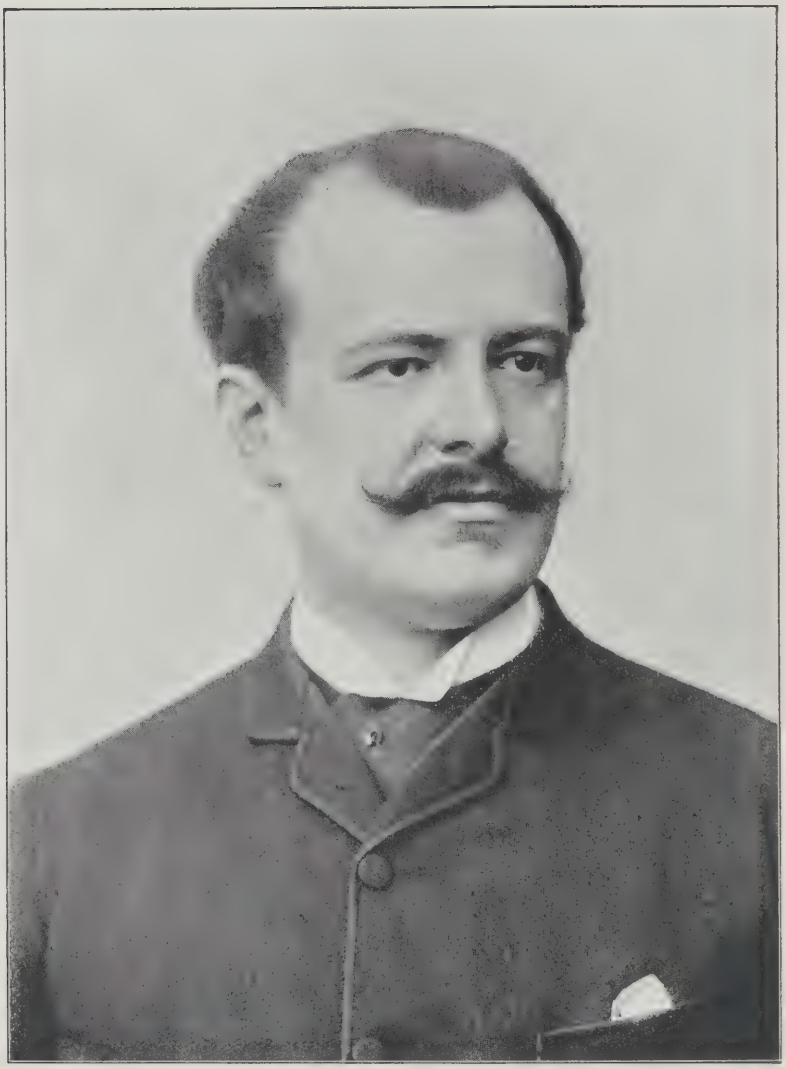
Artists and ethnological authorities have usually chosen Miss Morton as the most perfect type of the Northern races now on the American stage. Teckla Morton is a *nom du theatre*—the subject of this sketch belonging to one of the oldest and proudest Swedish families. Miss Morton has only been three years on the stage, but her beautiful contralto voice, noble and commanding figure and undoubted talent have already made her a favorite in the organizations with which she has been connected—the Lillian Russell Opera Company and other of T. Henry French's various enterprises. Many of the critics who have heard Miss Morton's remarkable voice, prophesy that this young lady will add another name to the long and honorable roll of singers which Sweden has given this country.

EDWARD HARRIGAN.

Edward Harrigan, actor, author and manager, began his professional career as a variety performer and in 1872 joined forces with the late Tony Hart. Their song, "The Mulligan Guards," became famous and Mr. Harrigan developed it into an afterpiece at the Theatre Comique, of which they became managers. Then Mr. Harrigan wrote several plays, including "Squatter Sovereignity," "McSorley's Inflation," and "Cordelia's Aspirations," to which Dave Braham contributed catchy music. After their theatre burned down in 1884 Harrigan and Hart separated, but Mr. Harrigan has been most successful, and his new theatre on Thirty-fifth Street, New York, is one of the handsomest there. He has written other plays, including "Reilly and the 400," that have gained popularity.

MME. NELLIE MELBA.

One of the best—many competent critics say the greatest—of the prima donnas of grand opera is Mme. Melba, recently heard in America for the first time under Abbey & Grau's management. She was born in Melbourne, Australia, her name being Miss Nellie Mitchell until she married Captain Armstrong. She gained local fame in concert in Melbourne, then studied under Madame Marchesi, in Paris, and made her debut at the Theatre de la Monnaie, Brussels, as Gilda in "Rigoletto." Under management of Sir Augustus Harris, in London, and of Carl Strakosch through Germany, Scandinavia and Italy, she gained increasing fame. Her principal roles are in "Romeo et Juliette," "Lohengrin," "Lucia," "Traviata," "Faust," "Tannhauser," "Aida" and Ophelia in "Hamlet"



JEAN De RESZKE.

Jean De Reszke, generally regarded as the best stage tenor since Mario, was born at Warsaw, January 14, 1852. He was taught singing by his mother, and at the age of twelve sang solos in the Cathedral there. He afterward studied under Craffei, Cotogni and Sbriglia, made his debut as a baritone singer, under the name of "De Reschi," as Alfonso in "Favorita," at Venice in January, 1874, and afterward sang in London and elsewhere, taking his own name October 31, 1876, at the Theatre des Italiens, Paris. He made his tenor debut at Madrid in 1879, as Robert (Roberto il Diavolo) with great success, and has ever since stood at the head of living tenors, singing in London principally, but also in Continental Europe and America.

EMMA EAMES.

Born of American parents, in Shanghai, China, Miss Emma Eames spent her childhood in Boston, Mass., where she studied music and sang in church and in concerts. She then went to Paris to study and made her operatic debut at the Paris Grand Opera, March 13, 1889, as "Juliette," with the brothers De Reszke. She sang there two years, then went to Convent Garden, London, under Sir Augustus Harris. In the winter of 1891-1892 and again in 1893-1894 she has sung in America with Messrs. Abbey & Grau; and in the winter of 1892-1893 she sang at the Teatro Reale, in Madrid. Among her famous roles are "Juliette," Marguerite in "Faust," Elsa in "Lohengrin," Desdemona in "Othello," the Countess in "Le Nozze di Figaro." In private life she is the wife of Mr. Julian Story, the artist.

EDOUARD De RESZKE.

Edouard De Reszke, whose superior as a bass singer and actor has not been seen on the lyric stage in our time, was born in Warsaw, December 25, 1855. He was taught singing by his brother Jean, and afterward studied under Craffei and Coletti, and made his debut at the Theatre des Italiens, Paris, April 22, 1876, as the King in "Aida," achieving instant success. After two seasons there he sang at Turin, Milan, and other Italian cities, he made his London debut April 13, 1880, as "Indra," at the Royal Italian Opera, remaining there four seasons and then returning to Paris. His career has been a continuous triumph and he is famous in all the great cities of Europe and America, as the ideal representative of the basso roles of grand opera.

CHRISTINE NILSSON.

No sweeter voice has been heard on the operatic stage of our time, than that of Christine Nilsson. She was born at Stockholm, Sweden, August 3, 1843, and made her debut at the Theatre Lyrique, Paris, October 27, 1864, as Violetta in "La Traviata." In her second part of Astrafiammante, the Queen of Night in Mozart's "Magic Flute," she made a brilliant hit, following with other great successes in "Martha," Marguerite in "Faust" and Ophelia in "Hamlet," by Ambroise Thomas, which latter part she created. Her London debut was as Violetta, and she also appeared as Donna Elvira in "Don Giovanni," as Lucia, as Cherubino in "Le Nozze di Figaro," and later she visited America. She is married to Count de Miranda, a Spanish nobleman, and has retired from the stage.

CLARA LOUISE KELLOGG.

One of the most famous vocalists that have been contributed to the lyric stage by the United States, is Miss Clara Louise Kellogg. She was born at Sumpterville, S. C., but in 1856 removed to New York, and it was there that she received her entire musical education. She made her debut in 1861 at the Academy of Music, New York, as Gilda in "Rigoletto." November 2, 1867, she made her London debut at Her Majesty's Theatre as Margherita, and sang there in the following season. From 1868 to 1872 she toured the United States, reappeared in London at Drury Lane May 11, 1872, then returned to the United States, sang in Italian opera, organized her English opera company which continued for several years, and more lately has appeared principally at concerts.

MME. LILLI LEHMANN.

The great German prima donna, Lilli Lehmann-Kalisch, was born in Wurzburg, Bavaria, her mother being Maria Loewe-Lehmann, a famous dramatic singer, from whom she received her first instruction. She made her debut at Prague, in September, 1866, then went to the opera house at Dantzic, next to the opera house at Leipsic, and then became leading lady artiste at the Royal Court Theatre, Berlin. In the United States she is a special favorite, her best renditions including Brunhilde, Fidelio, Norma, Carmen, Donna Anna in "Don Juan," Isolde and the Queen in "Huguenots." She is a great actress as well as a great singer, and her voice is phenomenal in range, besides being excellent in quality. She is the wife of Paul Kalisch, also a favorite singer.

MARIO ANCONA.

The recent American season of Abbey & Grau's Opera Company introduced to American opera-goers many new celebrities, among whom Mario Ancona, a baritone singer of prominence in Europe, is one of the most notable. Signor Ancona was born in Italy in 1863, and he began his operatic career in 1890 at Trieste in "Roi de Lahore." He created the part of Alfio in "Cavalleria Rusticana," when that opera was first produced in Italy, and from his first debut has held a high place among the great dramatic baritones, becoming a member of the Royal Italian Opera Company in London, and then coming to the United States, where his success was marked. Among the more notable roles in which he was seen here were Valentine in "Faust" and Escamillo in "Carmen."

MATILDA BAUERMEISTER.

Madame Bauermeister is a dramatic soprano who is well known to the opera-goers of America, as she has been connected with the principal opera organizations that have visited the United States during the past ten years. She is of German birth, and after a thorough musical training made her London debut under the management of Colonel Mapleson. With him she came to the United States in 1884 and 1885, and afterward was with other companies here. During the recent opera season she has been one of the most valued members of Abbey & Grau's company, and has been heard in nearly all the operas of their extensive repertoire, singing Marta in "Faust," Frasquita in "Carmen," Anna in "L'Africaine," Marcelina in "Le Nozze di Figaro," etc.

FRANCO NOVARA.

One of the greatest operatic bassos of our age is Franco Novara. He was born in the cathedral city of Salisbury, Wiltshire, England, and after studies in London he spent several years under celebrated Italian masters, and made his debut as primo basso assoluto in the carnival season of 1875–1876 at Reggio nell' Emilia, Italy, as Mephistopheles in Gounod's "Faust." Under leading impresarii of Italy, London and the United States, he has been seen in a repertoire of fifty-seven different operas, his more famous roles including Mephistopheles in both Boito's and Gounod's operas, Marcel in "Les Huguenots," Beltrame in "Roberto il Diavolo," Don Basilio in "Il Barbiere," the title roles in "Attila" and "Moses in Egypt," Laugraf in "Tannhauser" and Daland in Wagner's "Flying Dutchman."

MME. TREBELLI.

No more finished artist in contralto and mezzo-soprano roles has been seen in recent times than Mme. Trebelli. She was born in Paris in 1838, her real name being Zelia Gillebert. She was taught singing by Herr Wartel and made her debut at Madrid in 1859 as Rosina in "Il Barbiere di Siviglia" to the Almaviva of the great Mario. Her stage name was taken from a backward spelling of her real one. She made great success in Germany, then in Paris and London, at Her Majesty's, May 9, 1862, as Orsini in "Lucrezia," and remained a leading favorite until her death, August 18, 1892. In 1863 she married Sig. Bettini, but they separated later. She appeared several seasons in America and was greatly admired here.

EMMA THURSBY.

Miss Emma Thursby, whose voice, a pure soprano of remarkable compass, has won her international fame, was born in Brooklyn, N. Y. She was first instructed in music by Julius Meyer and Achille Erani in New York, then in Milan, under Lamperti and San Giovanni, and finally in America under Madame Rudersdorff. In 1875 she sang on a tour through the United States and Canada, made her London debut May 22, 1878, in the Philarmonic concert, then sung at the Crystal Palace and the Popular Concerts, and later sang in Paris, the French provinces, Germany, Austria, Holland, Belgium, Spain, Norway, Denmark, etc., returning in 1882 to the United States, where she is a great popular favorite and has been heard in concert in all the principal cities

GUILIA RAVOGLI.

One of the most gifted and admired of the prime donne of the operatic stage, is M'lle. Guilia Ravogli. She was born in Rome, of a patrician family, and received her education at the convent of the Sisters of St. Joseph, in that city. She studied music and singing under Mme. Abbadia and made her debut at the Royal Theatre, Malta, when fifteen years old. Afterward as prima donna soprano, she sang at Florence, Naples, Milan, Turin, Barcelona, Seville, Copenhagen, Berlin, Breslau and London, and followed her European successes by others in the United States. She is famous in a versatile repertoire, including Orfeo, Lohengrin, Aida, La Gioconda and Carmen. She gained special favor with American audiences, and in Europe is recognized as one of the greatest dramatic sopranos.

EDWARD LLOYD.

With a pure tenor voice of the most excellent quality and training, Edward Lloyd has gained international reputation as a singer in concert and oratorio. He was born in England, March 7, 1845, his father being Richard Lloyd, chorister and afterward assistant lay vicar of Westminster Abbey and assistant vicar-choral of St. Paul's Cathedral. Edward Lloyd received his early musical education in the choir of Westminster Abbey, was appointed tenor singer in the chapel of Trinity College, Cambridge, in 1856, and afterward in the Chapel Royal, London. His great success in Bach's St. Matthew Passion Music at the Gloucester Festival in 1881, established his foremost reputation. His first American appearance was at the Cincinnati Festival, 1888, and he has made several visits since.

EMMA NEVADA.

Mme. Nevada takes her *nom du theatre* from her native state, she having been born Emma Wixom, at Austin, Nevada. She studied at Paris under Mme. Marchesi, and made her operatic debut at Her Majesty's Theatre, London, May 17, 1880, as Amina in "La Sonnambula." She afterward sang in Italy and on May 17, 1883, appeared as Mysole in "La Perle de Bresil," by Felicien David, and afterward as Mignon. She sang at the Norwich Festival in 1884, making a special success in Mackenzie's "Rose of Sharon," and in 1885 made a concert tour of America. She has since been a leading favorite, here and in Europe, both in concert and opera. She was married, October 1, 1885, at Paris, to Dr. Raymond Palmer.

WILLIAM CANDIDUS.

This famous tenor is an American, born in Philadelphia, Pa., July 23, 1840. He first studied with Professor Erani, of New York, then with Konopazek at Berlin, Germany, and Professor Rhonchetti di Montiviti, in Milan, Italy. He made his debut at Weimar in the title role of Stradella, later singing in the Royal Opera House, Munich, and the grand opera houses of Berlin, Hanover and Hamburg. Three successful seasons at the Royal Italian Opera, London, followed, then ten years at Frankfort, although during that period were two seasons in the United States in the American Opera Co. Mr. Candidus has a repertoire of forty-five operas, including "William Tell," "Traviata," "Lohengrin," "L'Africaine," "Aida," "Faust," "Lakme," "Meistersinger," etc.

MINNIE HAUK.

Our own America has furnished the operatic stage with many of its brightest ornaments, among whom none are more gifted than Mme. Minnie Hauk. She was born November 16, 1852, in New York, of German parents. After singing in concert she went to Europe to study, and made her operatic debut in Vienna, as Violetta in "La Traviata." After continental success she made her London debut as Amina in "La Sonnambula," and later came to the United States, where she is specially famous. Among her notable roles are Mignon, Marion, Zerlina, and Katherina in Goetz's "Taming of the Shrew," which she created; and in "Lohengrin" she has met special favor, although it is as "Carmen" that she is most famous. She is the wife of Chevalier Hesse von Wartegg.

DURWARD LELY.

Durward Lely is a native of Arbroath, Forfarshire, Scotland, his real name being Durward Lyall. After local success in concert he studied in Italy under Lamperti and other Italian masters and made his debut as an operatic tenor at Rimini, Italy, as Manrico in "Il Trovatore." He afterwards sung at Her Majesty's Theatre, Drury Lane Theatre and Covent Garden in London, then was engaged by D'Oyly Carte and was the original Nanki Poo in "The Mikado" at the Savoy Theatre, London. In Italian operas his specially famous roles are Don Jose in "Carmen," Faust, and Don Cæsar di Bazan in "Maritana." He has also met great favor in concert, and supported Adelini Patti on her recent American tour. The portrait shows him in the character of Don Jose.

OLIMPIA GUERCIA.

Mlle. Olimpia Guercia is a child of the lyric stage as well as one of its ornaments. She was born at Naples, Italy, her father, Cavalier Alfonso Guercia, being director of singing at the Conservatory of Music there, and under his instruction she was perfected in her art. Her operatic debut was made at the Covent Garden Theatre, London, as Annetta in "Der Freyschutz." She has been heard with great favor through England, Russia, Spain, Italy, Austria, South America and France in the contralto roles in "Carmen," "Aida," "Lohengrin," "Mignon," "Mefistofele," and other operas, and more recently in the United States with Messrs. Abbey & Grau. Among other marks of favor Mlle. Guercia has received the Order di Bolivar of South America.

MME. KATE ROLLA.

Born in Wheeling, W. Va., Miss Kate Wheate grew up with musical tastes and a charming voice which she cultivated under the great Mme. Marchesi in Paris. Under the name of Kate Rolla she made her debut at Milan, Italy, as Linda in Donizetti's opera of "Linda di Chamouni." She sang at all the great theatres of Italy, then at St. Petersburg and Moscow in Russia, then in Berlin, then in London with Mapleson and Sir Augustus Harris, and with Abbey & Grau at the Metropolitan Opera House in New York. Among her more notable roles are Aida, Marguerite in "Faust," Carmen and Giaconda. She has sung extensively in concerts in Paris, and through England, Scotland, Ireland and the United States, as well as in opera.

MLLE. EMMA CALVE.

The triumphs of the dramatic prima donna, Mlle. Emma Calve, in the recent opera season in this country, assure her a firm position among the favorites of lyric art in America. She is of French birth, her mother being a Parisian and her father a Spaniard, and she was educated in a convent. After her father's death she determined on a musical career, and in 1882 she made her debut at the Theatre de la Monnaie, in Brussels, in Massenet's "Herodiade." She is noted for her great dramatic ability as well as for her charming and thoroughly trained voice, and especially excels in "Carmen" and as Santuzza in "Cavalleria Rusticana." She is a leading favorite in Paris and London and has shone as one of the brightest stars in Messrs. Abbey & Grau's bright galaxy.

JEAN LASSALLE.

The great French baritone, Jean Lassalle, is a Breton by birth, and in his early youth studied painting in the Paris Academie de Beaux Arts. Fond of music and developing a grand voice he studied at the Paris Conservatoire, and made his first appearance at the Grand Opera when but nineteen years old. For fifteen years he has sung leading baritone parts at the Paris Opera in all the great operas, including "Hamlet," "Les Huguenots," "William Tell," "L'Africaine," "Aida," "Don Juan," etc. and has created the leading baritone roles in "Polyeucte," in Gounod's "Tribu de Zamora," in "Francois de Rimini," by Ambroise Thomas, in Saint-Saens' "Ascanio," etc. M. Lassalle has been frequently heard in London, and has also sang for two seasons in the United States.

MME. LILLIAN NORDICA.

Mme. Nordica was born at Farmington, Maine, her real name being Lillian Norton. She received her early musical instruction under Professor John O'Neill, of Boston, and afterward under San Giovanni at Milan, Italy, and made her operatic debut in "La Traviata" at Breschia, Italy, then appeared in London, 1883, with Col. Mapleson's company, then at the Grand Opera House in Paris, and at St. Petersburg, Russia, and later appeared at Covent Garden, London, under Sir Augustus Harris. She has a repertoire of forty operas, and Marguerite in "Faust," Elsa in "Lohengrin," the title role in "Aida," Zelika in "L'Africaine," and Valentine in "Les Huguenots," are among her best characters. She has been engaged by Frau Cosima Wagner to sing in the Bayreuth Festival of 1894.

POL. PLANCON.

Among the great singers introduced to the American public for the first time during the recent opera season by Messrs. Abbey & Grau, none has made a more marked success than M. Pol. Plancon, the great French basso. He was born at Ardennes, France, received his musical traing under Professor Sbriglia, and made his debut at Lyons, France, as St. Bris in "Les Huguenots." He was then for ten years at the Grand Opera at Paris, making his debut there as Mephisto in Gounod's "Faust," which he has played over one hundred times, and afterward appeared three seasons in London. He has been heard in all the great basso roles and is an artist of the greatest distinction, and his American success has been worthy of his European reputation.

MME. SOFIA SCALCHI.

In the contralto and mezzo-soprano roles of grand opera no artist has met greater favor in America than Mme. Scalchi. She was born in Torino, Italy, received her professional training in Bologna under Mme. Boccabadati Francalucci and made her debut in Mantora as Ulrica in "Un Ballo in Maschera." Afterward, under Gye in London and in the Imperial Opera at St. Petersburg she gained fame in leading contralto roles of an extensive repertoire, among which she is especially famous as Arsace in "Semiramide," as Orfeo in the opera of that name, as Fides in Le Prophete, Siebel in "Faust," Romeo in "Capulet e Montecchi," etc. She first came to America with Mapleson. The portrait shows her in the role of Orfeo.

FRANCESCO VIGNAS.

Signor Vignas, the young tenor introduced for the first time to the American public during the recent opera season by Messrs. Abbey & Grau, was born in Barcelona, Spain. He studied there at the Conservatory Liceo, and made his debut in the Grand Theatre in the same city, singing in "Lohengrin" and "Mefistofele" with such success that he was engaged at once for La Scala, Milan, sung afterward at Genoa, Palermo and Naples and then was for two seasons at Covent Garden, London. He is specially famous as Lohengrin, although his repertory also includes "Mefistofele," "Romeo e Giuletta," "Cavalleria Rusticana," "Amico Fritz," "Simon Boscanegra," "Aida," "Carmen," "Tannhauser," and "Profeta Velato.

MME. SIGRID ARNOLDSON.

Born, like those two other "Swedish nightingales," Jenny Lind and Christine Nilsson, in Stockholm, Mme. Sigrid Arnoldson received her first training in operatic singing under Mme. Desiree Artot de Padilla, and was perfected in her art by the late Maurice Strakosch, who was also Adelina Patti's teacher in singing. She made her debut in Moscow, Russia, in "Il Barbiere di Siviglia," then sang for four seasons at the Opera Comique in Paris, five seasons at Covent Garden, London, and at all the principal theatres of continental Europe, and recently under Abbey & Grau in the United States. She has an extensive repertoire, and is especially famous in "Mignon," "Lakme," "Carmen," etc. In private life she is the wife of Alfred Fischof.

FERNANDO DE LUCIA.

The recent opera season under Abbey & Grau's management introduced, for the first time to American audiences, several fine artists, among them the tenor Fernando De Lucia. He was born at Naples, studied at the Royal Conservatory of Music there, was graduated Professor of Double Bass, then took service as a bandist in the Italian army and played the big drum. Afterward he studied singing, made his debut as Faust, in Gounod's opera, at the Theatre San Carlo, Naples, and afterward sang in Bologna, Florence, Rome, London, Madrid, and in South America. The more notable operas in his repertory are "Gioconda," "Cavalleria Rusticana," "I Pagliacci," "Carmen," and "La Favorita." He is a finished artist with a voice of excellent quality.

EMMA ABBOTT.

Emma Abbott was born in Chicago in 1850, but her family moved to Peoria, Ill., and there her childhood was spent. She sang in the Jewish synagogue there when sixteen years of age. She sang in concerts through the West, and later went to New York, studied under Erani, then went to Europe, studied under San Giovanni at Milan, and Delle Sadie and Wartel, Paris. She made a brilliant debut at the French capital, then appeared in London with Mapleson, singing in "La Fille du Regiment" and other operas, remained in Europe until 1878, then returned to the United States, married Eugene Wetherell and organized the Emma Abbott English Opera Company. Mr. Wetherell, who had managed the Company, died in 1888, and Emma Abbott-Wetherell died in 1891.

MAX ALVARY.

The great tenor of German opera, Max Alvary, is known in America as well as in Europe as a leading representative of the Wagnerian repertory. He is a native of Dusseldorf, his real name being Max Achenbach. He received instruction in singing from Professor Francesco Lamperti, of Milan, and later from Julius Stockhausen of Frankfurt. Herr Alvary first began professionally as a concert singer, later making his operatic debut at Weimar as Stradella, and later singing in New York at the Metropolitan Opera House; in London, under Sir Augustus Harris; at Hamburg, the Court Theatre at Munich and elsewhere, and in the Wagner festivals at Bayreuth. He is specially famous as Lohengrin, as Siegfried in "Die Walkure," and in all the tenor roles of Wagner's operas.

EMMA ALBANI.

Madame Emma Albani was born at Chambly, Canada, her family name being La Jeunesse. She went to school at Montreal, and in 1864 the family moved to Albany, N. Y., and it was from this fact that she chose "Albani" for a stage name. She studied in Paris and Milan, made her operatic debut as Amina in "La Sonnambula" at Messina, and in 1871 appeared in the same role in London, and made her American debut at New York in 1874. She has sung all the great soprano roles of Italian opera; also in French as Marguerite, Mignon and Ophelia, but is specially famed as Elsa in "Lohengrin," Elizabeth in "Tannhauser," and Senta in "The Flying Dutchman." In private life she is the wife of Ernest Gye, the English impresario.

SIG. BRIGNOLI.

Although he died about ten years ago the name of Sig. Brignoli is still intimately associated with the history of grand opera in the United States, he having been the favorite tenor of this country for thirty years. He was a pupil of Joseph Pasquale Goldberg of Paris, and he made his first appearance in America in February, 1855, at the Academy of Music, New York, under the management of the violinist, Ole Bull. He was under the management of Maurice and Max Strakosch from 1858 to 1864, then went to the Theatre des Italiens, Paris. He supported Nilsson in 1870 and 1871 when she first appeared in the United States and also in 1875 and 1876, and was with Maplesson in the United States in 1879. He died in 1884.

EUGENIE PAPPENHEIM.

Born in Vienna, Mlle. Pappenheim studied singing there under Professor Lauffer and Mme. Marchesi, and studied oratorio singing with Mme. Rudersdorff. She made her operatic debut when she was seventeen years old, at Linz, as Valentine in "Les Huguenots," then sang at the opera houses of Mannheim, Hamburg, Berlin, Frankfort-on-Main, then sang in German opera in America under Narendorff, Maretzek, and others, then in Italian opera in America, England and European cities with great success, under Mapleson and other impresarii, in leading soprano roles. Later she made great success in concert and oratorio. Her repertory embraced all schools, the old and new Italian, German and French. Since 1888 she has been engaged teaching the vocal art in New York.

ITALO CAMPANINI.

No artist of the Italian opera stage is more popular in the United States than Italo Campanini. He was born in Padua June 29, 1846, received instruction at the Conservatory there and later from Lamperti of Milan. His first great success as an operatic tenor was made at Bologna in 1871, on the original production in Italy of "Lohengrin." He made his London debut at Drury Lane as Gennaro in "Lucrezia Borgia," sang at that theatre until 1882, and then until 1887 at Her Majesty's. He sang also at St. Petersburg and Moscow, was with Mapleson on his annual visits to America from 1878 to 1882, and since 1887 has spent most of his time in the United States and is now retired from public life.

LOUISE DOTTI.

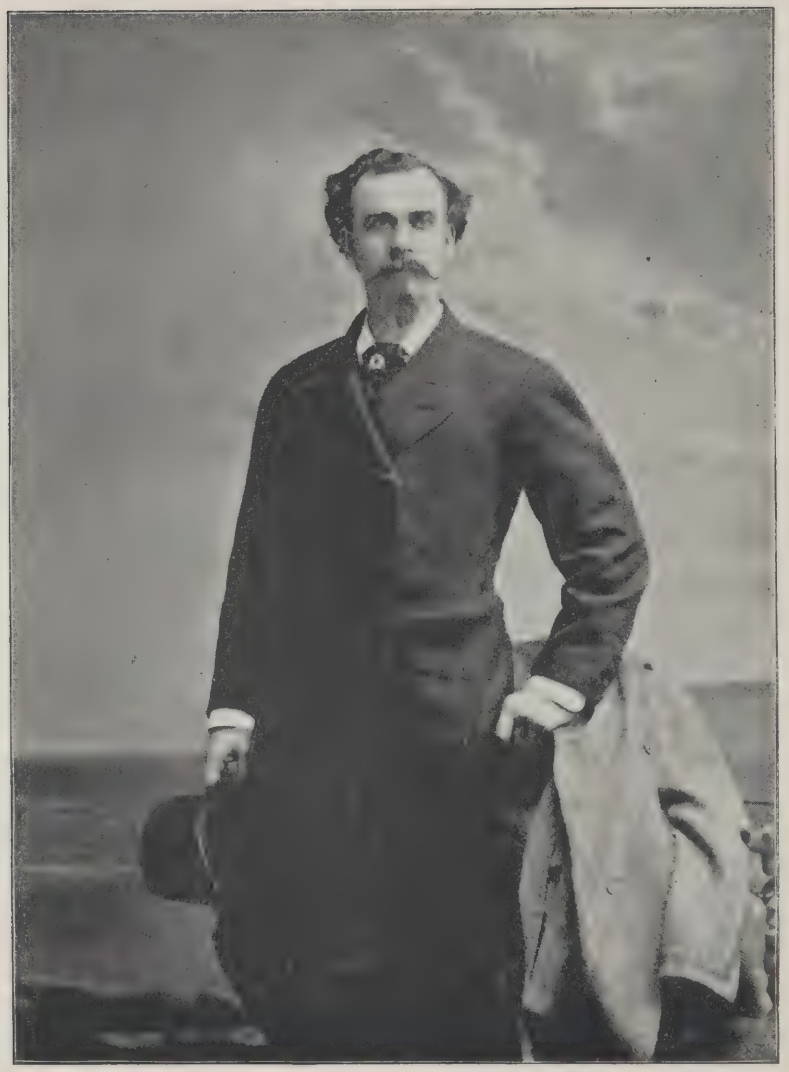
An American songstress who has built up an international reputation as a dramatic soprano of the highest rank is Mme. Louise Dotti (family name Doty), who is a native of Rochester, Mass. At an early age her voice attracted attention and she was placed under the instruction of Lyman Wheeler of Boston, and subsequently she went to Milan, where she studied for over three years under San Giovanni. She made great success in opera in Southern Italy and later in New York, Boston, Chicago and all the great American cities and in London, her notable roles including Elsa, Aida, Gilda, Leonora in "Il Trovatore," Marguerite, etc. During the past few years Mme. Dotti's successes have been principally in oratorio and concert in England, where she is a great favorite.

MME. ALWINA VALLERIA.

This distinguished operatic soprano was born at Baltimore, Md., her family name being Schwening. She studied music at the Royal Academy of Music, London, intending to become a professional pianist, but Sir Julius Benedict, recognizing her great vocal gifts, introduced her to Signor Luigi Arditi. Under that great master she studied, and made her debut at St. Petersburg in "Linda di Chamounix"; afterward at La Scala, Milan; Trieste; Covent Garden, London, under Gye; Her Majesty's and Drury Lane under Mapleson; and in the United States under Mapleson and Abbey; then with Carl Rosa in England she won fame and favor. In New York, in 1881, she sang the role of Marguerite in Berlioz's "Faust," Boito's "Mefistofele," and Gounod's "Faust" within one week.

ETELKA GERSTER-GARDINI.

Among the greater prime donne of grand opera none is more popular than Mme. Etelka Gerster-Gardini. She was born at Kaschau, Hungary, received instruction from Mme. Marchesi at Vienna, and made her debut at Venice, with great success, as Ophelia, January 8, 1876. Later she appeared at Genoa and Marseilles, and in March, 1877, at Kroll's Theatre, Berlin, in Italian opera, under direction of Signor Pietro Gardini, whom she married in the following May. June 23, 1877, she appeared at Her Majesty's, London, as Amina in "Don Giovanni," and was at the same theatre for four seasons. She first appeared in America in 1878, and has made several tours of this country in grand opera and concert, always meeting the greatest approval of American audiences and critics.



SIG. FOLI.

Allan James Foley, musically known as Signor Foli, was born at Cahir, County Tipperary, Ireland. When yet a youth he came to the United States, and lived in Hartford, Conn., for some time. His grand voice made him a favorite in church choirs and concerts there; then he went to Naples and studied under the elder Bisaccia. In December, 1862, he made his debut at Catania, Italy, in Rossini's "Otello." He has sung with the greatest success in opera in Italy, France, England and the United States, his repertoire including over sixty operas. He is specially famous in "The Flying Dutchman" and "Robert le Diable." He now lives in London, and sings principally in oratorio and concert. As a basso profundo he has no superior, if, indeed, he has an equal.

AMALIE MATERNA.

The great prima donna of German opera, Amalie Materna, was born at St. Georgen, Styria. She made her first appearance on the stage at the Thalia Theatre, Gratz, about 1864. Soon afterward she married Karl Friedrich, a popular German actor, and with him was engaged at the suburban Karls Theatre, Vienna, where she sang for some time in operetta. Her ability attracted attention and secured her entrance to the Imperial Opera House at Vienna, where she made her debut in 1869 as Selika in "L'Africaine," meeting with an instant success. She gained a world-wide reputation at the Wagner Festival, Bayreuth, in 1876, where she appeared as Brunnhild in the Niebelungen Trilogy. Throughout Europe and the United States she has been received with great favor.

ANNIE LOUISE CARY.

One of the most famous distinctively American songstresses is Annie Louise Cary who was born at Wayne, Kennebec county, Maine, where her father was a physician. She took lessons in singing from Lyman W. Wheeler of Boston, sang in churches and concerts there, and then studied at Milan under Corsi. She made her debut in Italian opera at Copenhagen, but then went to Baden-Baden and studied under Mme. Viardot-Garcia. She sang at Hamburg, then was under Max Strakosch in Stockholm, London and the United States, singing the principal contralto and mezzo-soprano roles of grand opera. She appeared in London and the United States under Mapleson in 1879 and 1880, and since then in opera and concert in Europe and America. She married C. M. Raymond in 1882.

ADELINA PATTI.

Adelina Maria Clorinda Patti, the great prima donna, the daughter of Italian singers, was born at Madrid, Spain, but came with her parents, when an infant, to the United States. She developed great musical talent and a phenomenal voice, and at the age of sixteen appeared in opera in New York. In 1860 she appeared at the Royal Italian Opera, London, in "La Sonnambula," and at once was recognized as one of the greatest dramatic vocalists that has ever appeared. Her artistic career has been full of great triumphs wherever operatic music is admired, and she has fully maintained her position as a queen of song. Lately she has been singing in concert, her most recent tour of the United States ending in March, 1894. In private life she is the wife of Signor Ernesto Nicolini.

ERNESTO NICOLINI.

Ernest Nicholas, now known to the musical world as Signor Nicolini, was born February 23, 1834, at Dinard, Brittany, where his father was an inn-keeper. He was for a short time a pupil at the Paris Conservatoire ; and from 1855 to 1859 was engaged at the Opera Comique. He then went to Italy, singing in the opera houses at Milan, Florence, Turin, and other cities. His first appearance in London was in a concert given by Mme. Lucca. In 1871 he appeared in London under Mapleson's management, making marked success as Faust, Raoul and in other roles, then was engaged at Covent Garden for several years, appeared in the United States with Mapleson, and later in concerts with Mme. Patti, whom he married in 1885.

ALMA FOHSTROM.

From Sweden have come many prime donne who have charmed by the purity and sweetness of their voices and the finished art they bring to the interpretation of the principal roles of grand opera. A special favorite among these is Mlle. Alma Fohstrom, who was introduced to the British and American public by Colonel Mapleson, making her English debut at Covent Garden, London, in 1885, as Lucia in "Lucia di Lammermoor." Later, in the same year, she was heard in opera in the United States as Lucia, as Zerlina in "Fra Diavolo," Filina in "Mignon," and in the principal roles of "Maritana," "La Sonnambula," and other operas, and has gained an excellent reputation both in Europe and America, not only in opera but also as a concert soloist of marked ability.

ANTONIO GALASSI.

Signor Antonio Galassi, one of the most admired baritone singers of the age, was born at Loreto, Italy. He studied there under Signor Benedetto Taddei, and afterward completed his studies under Signor Francesco Lamperti, of Milan. He made his debut at Lodi in Bellini's opera, "La Straniera," and he afterward appeared under the management of most of the impresarii of Italy, then in England and America with Colonel J. H. Mapleson, then with Henry Abbey, and more recently under Marcus Mayer's management with Mme. Patti, in concert. His voice is of excellent quality and perfect training. He has sung in sixty-two operas, some of the more notable being "Rigoletto," "L'Africaine," "Aida," "Otello," and "William Tell." He is a great favorite in the United States.

MARIE ROZE.

One of the most famous among the operatic prime donne of our day is Madame Marie Roze. She was born in Paris, France, March 2, 1850, her father being M. Roze de la Haye, a prominent lawyer. She entered the Imperial Conservatoire, Paris, as the pupil of Auber, the composer, in whose opera of Fra Diavolo she made her debut at the Grand Opera. She has ever since been noted as one of the greatest dramatic vocalists of the world. Bizet wrote "Carmen," Flotow wrote "L'Ombre," and Auber his last work, "Le Premier Jour de Bonheur," to be created by Marie Roze. She has won highest rank in all the great European capitals and also throughout the United States. The above portrait represents her in "Carmen," in which she is specially famous.

LUIGI ARDITI.

Signor Arditi was born at Crescentino in Piedmont, July 16, 1825, studied at the Conservatory, Milan, and began as a violin player in 1840. He produced an overture in the Carnival of 1841, then produced his first opera, "I Briganti," and in 1846 became director of opera at Vercelli. He then went to Havana, from whence he made frequent visits to New York, Boston and Philadelphia, and he conducted opera at the opening of the New York Academy of Music in 1856. He then went to Constantinople, then became musical director of Her Majesty's Theatre, London, in 1858. He was conductor of all of Mapleson's seasons in England and America, and more lately of the Patti concerts in both countries. He is famous as a composer as well as a conductor.

MARCELLA SEMBRICH.

One of the most famous of the prime donne of this generation is Mme. Marcella Sembrich. She was born at Lemberg, in Gallicia, in February, 1858. Her father, who was a musician, taught her when a child to play the violin and piano, and as a child she played solos in public. She entered the Conservatory at Lemberg under direction of Professor Wilhelm Stengel, and then went to Vienna for further musical study. She was sixteen before her vocal gifts were discovered. Then she went to study with Lamperti at Milan, and made a brilliant debut in 1877 at the Royal Theatre, Athens, as Lucia. The same year she married Professor Stengel, her former instructor. She first came to the United States in 1883, under Henry Abbey's management.

MYRON W. WHITNEY.

One of the most famous and popular of American vocalists is Myron W. Whitney, who has no superior in this country as a bass singer. He was born at Ashbury, Massachusetts. When he was sixteen years old his parents removed to Boston and after six years of tuition there under E. H. Frost, Mr. Whitney sang in Handel's "Messiah" at Tremont Temple, and at once established himself as a favorite. He sang in concert about ten years and then went to Florence, where he studied under Luigi Vanuccini, then went to London and perfected himself in oratorio singing under Randegger. He made a great reputation by his singing in "Elijah" at the Birmingham festival, but since 1876 has remained in this country, making for himself wide popularity in opera, oratorio and concert.

MARIE LITTA.

One of the most promising operatic careers was cut short when Marie Litta died. Her real name was Marie von Ellsner, and she was the daughter of a poor musician. When only ten years old her voice attracted such attention that it led to her being sent to Paris, where she studied first under Mme. Viardot and later under LaGrange. Her debut was made May 20, 1870, at Drury Lane Theatre, London, as Isabella in "Robert le Diable," to the Alice of Mme. Nilsson. In 1878 she came back to America with Max Strakosch, with whom she played Lucia, and other prima donna roles with marked success, and later sang in concert, but contracted an illness in 1883, and went to her home at Bloomington, Ill., where she died.

THEODORE THOMAS.

This great orchestral leader and musical director was born at Esens, in Hanover, October 11, 1835, removing to the United States in 1845. His father was a violinist and from him Theodore received his musical instruction. When quite a young man he appeared as a solo violinist and also played first violin under Arditi in the engagements of Jenny Lind, Sontag, Grisi, Mario, etc., and acted part of the time as conductor. He became a conductor of symphony concerts; then in 1878 director of the College of Music, Cincinnati, then conductor of the New York Philharmonic Society. His orchestras, first in New York and later in Chicago, became world-famous. He was also director of the American Opera Co. for several seasons, and musical director of the World's Columbian Exposition.

EMMA JUCH.

Born in Vienna in 1863, of American parents, and living in this country after she was two years of age, Emma Juch is justly credited to America. Her father, Justin Juch, was an inventor and musician, and recognizing the beauties of his daughter's voice, applied himself to its training. She made her debut in London, in 1881, at Her Majesty's Theatre, as Filina in "Mignon," and afterward was for three seasons with Mapleson, appearing as Violetta in "Traviata," the Queen of Night in "The Magic Flute," Martha in "Martha," Marguerite in "Faust," the Queen in "Les Huguenots," Isabella in "Roberto il Diavolo," etc. Then she sang in Wagnerian roles as Elsa, etc., under Theodore Thomas, and later, at the head of her own opera company, in the Wagnerian repertoire.

WALTER DAMROSCH.

Although a young man Walter Damrosch has taken a leading place among American musical directors. His father, Dr. Leopold Damrosch, was director of the New York Oratorio Society from its organization, in 1873, and the New York Symphony Society, from its formation in 1878, until his death in 1885. Just before his death, Dr. Damrosch had been directing the German opera at the Metropolitan Opera House. His son Walter succeeded him as director of the Oratorio and Symphony Societies, and became assistant director of the opera. Walter Damrosch was born in 1832, received a thorough musical instruction from his father, and since 1885 has held high rank among the great musicians of the United States. He married Margaret Blaine, a daughter of the late statesman, James G. Blaine.

HELENE HASTREITER.

One of the most successful operatic artists of American birth is Mme. Helene Hastreiter, who was born in Louisville, Ky., November 14, 1858. She had the benefit of instruction from various masters, including the famous Lamperti, of Milan, and she made her debut in Italy, singing in Milan, Florence, Trieste, Rome, etc. She then returned to the United States and sung with great success in concert and oratorio. Then, when the American Opera Company was organized, she was engaged as one of the dramatic soprani. In 1888, she went to England and sang in concerts under Mapleson's management, and later was heard at the principal musical centers in opera. Her voice is mezzo in quality, but has remarkable compass. She is the wife of Dr. Burgunzio, an Italian physician.

EMIL FISCHER.

To the numerous votaries of the Wagnerian opera in this country the name of Emil Fischer represents the ideal of such roles as that of Wotan in "Die Walkure" and Hans Sachs in "Meistersinger." Herr Fischer was a favorite in Europe before he came to this country in 1888, and at New York was welcomed as the leading basso of a company that included Lilli Lehmann and Max Alvary. He was again seen during the season of 1890-1891 at the New York Metropolitan Opera House, when nineteen of the principal German operas were produced in sixty-seven performances. Herr Fischer is a dramatic basso with a voice of excellent quality and a most artistic conception both of the musical and dramatic requirements of the Wagner operas.

GUISEPPE DEL PUENTE.

Of the operatic baritones that have become popular in the United States none has higher or more well-deserved reputation than Signor Del Puente. After a training as a singer in Italy, he made his debut in London, in 1873, as Conte Rodolfo in "La Sonnambula," under Col. Mapleson's management. It was under the same impresario that he was first heard in this country, as Escamillo in "Carmen," in New York, in 1878; a part with which his fame has since been specially identified, although he has played, with great approval, Lescaut in "Manon," the King in Maritana," Beppo in "Fra Diavolo," Nelusko in "L'Africaine," and all the leading baritone roles. He has spent much of his time in this country and is a special favorite with American audiences.

LUIGI RAVELLI.

One of the three or four greatest operatic tenors of the age is Luigi Ravelli, whose voice, sweet and powerful, is especially effective in the upper register. He had sung with some success in the opera houses of Southern Europe, previous to his appearance in London in 1879. In 1880 he made his American debut in New York as Edgardo in "Lucia," and afterward was a member of Mapleson's company each season until 1888. Among his more notable roles in this country were those of Don Jose in "Carmen," Don Cæsar de Bazan in "Maritana," and Fra Diavolo. He has also played, in London, Don Otto in "Don Giovanni," Faust, and the Flying Dutchman; his later appearances having been in London under Sir Augustus Harris' management.

MARIE VAN ZANDT.

Miss Van Zandt, who is one of the most gifted of the great vocalists given by the United States to the operatic stage, is a product of the Texas prairies, having been born in the Lone Star State in 1861. Her father was a ranch owner there, but suffered from the ruin caused by the war. When Marie's gifts of voice were discovered, she went to study in the East, and afterward with Lamperti in Milan. She made a tour of Northern Europe, where she gained a great reputation, then appeared at the Opera Comique, in Paris, where she met with great success in "Mignon" and other roles, afterward appearing in London, in 1877, under Colonel Mapleson, and since then in all the musical centers of Europe and America with marked success.

FRANZ REMMERTZ.

German music and musicians have had much to do with musical development in the United States, and many of our most famous vocalists are of German birth. One of the most gifted and popular is Franz Remmertz, of New York. He was born at Dusseldorf in 1845 and was being educated as an architect, but his voice attracting attention, he studied at Munich and there made his debut as an operatic basso. In 1869 he came to New York, and has since been prominent there and elsewhere through the country as a singer in concert and German opera. He has been principal bass soloist also at most of the national Sængerfests and at great musical festivals, his excellent voice and trained art giving him a prominent place among the leading singers of this country.

MME. FURSCH-MADI.

Mme. Fursch-Madi has an international reputation as one of the greatest of operatic prime donne. She had been a favorite in London and through Europe for several seasons before coming to this country with Mapleson's company, in 1882. Here she became a great favorite in "Lucrezia," "L'Africaine," "Il Trovatore," and as Donna Anna in "Don Giovanni." She has been back to the United States several times since, and confirmed her high reputation in these visits. She has sung for several seasons past at the Royal Italian Opera, London, adding Ortrud in "Lohengrin," and other great roles to her repertoire, and also meeting with success as a concert and oratorio soloist of the first rank, in the concerts of the London Philharmonic Society and other leading musical organizations.

From Photo by Morrison.

MLLE. NIKITA.

One of the youngest and most promising of operatic prime donne is Miss Nicholson, known to the operatic world as "Mlle. Nikita." She is an American, was born in 1872, and as a child attracted attention by her vocal gifts, making her first public appearance at Washington, D. C. Afterward she appeared in numerous concerts through New England, where she was billed as "The Miniature Patti." Then she went to Europe and studied under Maurice Strakosch, then made her debut at Her Majesty's Theatre in London, with later appearances in Paris, St. Petersburg, and various other cities in Europe and America. She has appeared with great success both in grand opera and as a concert soloist, and has become popular on both sides of the Atlantic.

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